श्लेषसिद्धान्तः



प्रा. गुरुपाद. कृ. हेगडे

प्रोफेसर् गुरुपाद के हेगडे विरचितः

श्लेषसिद्धान्तः

THE THEORY OF PUN

By

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(With English traslation by the author only)

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Academy is publishing sanskrit work of Prof. Gurupada K. Hegde of Sagar, in memory of 50th year of Indiaâs Independence' 1998. 'SLESASIDDANTAH' is the outcome of a deep study in sanskrit by the well known scholar Prof . Gurupad K. Hegde. The theory of pun comprising VṚTTYANEKATVASŪ CAKAŚLEṢA, PRABANDHA ŚLEṢA, AVASTHĀŚLEṢA and PRATĪKAŚLEṢA along with ŚLEṢAGUNA and ŚLEṢĀLANKĀRA is a novel unique contribution of our 20th Centuary. In a traditional method of writing KĀRIKĀS with VṚTTIS the domin of pun as principle is proved here to be the resting abode of 'alankāra', 'rīti', 'rasa', 'dhwvani' and 'vakrōkti'. Śleṣa is established here to be the SOUL of literature and all varieties of art as good as human life. New meanings under the head of PRABANDHAŚLEṢA also are discovered in the 'Vedas' and 'Puranas'. Both the Sanskrit 'Kārikas' and 'Vṛttis' possess english version by the author himself. This type of original theory writing in Sanskrit is not seen since centuries.

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॥ प्राक्कथनम् ॥

आऋग्वेदाद्विलसन्ती ब्राह्मी किल प्रतिभाविद्युद्वलयविलासित-विविधार्थब्रह्मानना। सहृदयमनोमुकुरप्रतिबिम्बितनानार्थवदनायास्तस्या आत्मा खलु श्लेषतत्त्वम्। वाङ्मये वाच्यलक्ष्यव्यंग्यवृत्तीनां द्वयोस्ति-सृणां वा श्लिष्टतया प्रत्येकवृत्त्यवान्तरार्थश्लिष्टतया च नूनमात्मत्वेन विराजते श्लेषतत्त्वमिदम्। वाङ्मयमात्रसीमितं श्लेषतत्त्वमिति न खलु विज्ञेयम्। विविधार्थवतीनां सर्वासां कलाकृतीनामप्यात्मा श्लेष एव। विविधवृत्तीनां प्रवृत्तीनाञ्च श्लिष्टतयैव सुस्थितिर्लोकस्य।

श्लेषालङ्कारमधिकृत्य स्वतन्त्रतः संशोधनग्रन्थमेकं रिरचयिषुणा मया सम्प्रतिपन्नं श्लेषस्य सर्वाधिष्ठातृत्वम्। प्रतिबिम्बितसौरप्रभो मणिरिव प्रतिबिम्बितश्लेषप्रभा मे बुद्धिः। चिन्तनाक्रमे सर्वव्यापकस्य श्लेषत-त्त्वस्य गुणालङ्काराविति पूर्वसूरिभिरुक्तप्रभेदाभ्यां सार्धम् अन्ये नूत्नाः चत्वारः आत्मत्वेन विराजिताः प्रभेदास्सम्यगनुलक्षिताः तथा सर्वविषयाः क्रोडीकृताश्च भगवत्कृपालब्धप्रतिभेन मया चतुष्षष्ट्युत्तरशतसंख्याकासु (१६४) कारिकासु। एताः कारिकाः मदीये "PUN IN SANSKRIT LITERATURE - A NEW APPROACH" इति (क्रैस्ततः १९८२ तमे वत्सरे मैसूरुविश्वविद्यालयद्वारा प्रकटिते) ग्रन्थे प्रकल्पितपरिशिष्टाः प्रकटिताः।

यथा मया सूचितमुक्ताङ्ग्लग्रन्थपरिशिष्टे -

''संस्कृते रुचिरां वृत्तिं शीघ्रं विरचयन्नहम्।
आशृणोम्यचिरादेनां सुहृल्लोकसुखाय च॥''

इति सर्वाः कारिकाः अत्र वृत्तिसमन्विताः कृताः।

उपर्युक्ताङ्ग्लग्रन्थरचनावसरे मन्नूत्नविचारः सम्यक्प्रोत्साहितः

तृतीयोऽध्यायः - THIRD CHAPTER

चतुर्थोध्यायः - FOURTH CHAPTER

पञ्चमोऽध्यायः - FIFTH CHAPTER

Oṁ means Lord Gaṇapati[6] also who is the presiding deity of Intuition. *Oṁ* means Hanumat[7] who stands for the principle of controlling breath -*prāṇāyāmatattva*. This sacred term means the three conditions, viz., *jāgrat*, *svapna* and *suṣupti* with its respective letters: it leads an internal meditator to *nāda* and from *nāda* to the unmanifested[8] or *turīyāvasthā*. *Oṁ* contains the whole *Vedānta* written voluminously. Ultimately, it means the Parabrahman Itself as stated earlier. This is how pun is seen in many words of a composition and some times in the letters therein.

(1) LANGUAGE AND LITERATURE

Letters are the perceptible phenomena of the eternal element of sounds[9] based on the definite phonemes[10] of a language. They come in a particular order to form a particular word. And the word, in the wake of its pronunciation, as in the *Sphoṭa theory*[11] of the grammarians, signifies the relevant meaning. The Absolute, forming Itself into Nādabrahman and further into the articulate

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6 Vide *Gaṇapatitattvanirūpaṇaṁ*, P. 14 in the *GĪTAMĀLĀ* of Vāsiṣṭha Gaṇapati Muni. And note that *Oṁ* is uttered in the beginning of every *mantra* and name or epithet of every god: so also Gaṇapati is worshipped at the commencement of every Hindu religious rite and new enterprise.

7 A *yogin* who is bent upon *samādhi* is to adopt the *prāṇāyāma* first beginning with taking breath systematically through nose only. The air here is to pass through *hanu* the place below the nose.

8 Cf. Māṇḍūkyopanishad, 1-3.

9 Anādinidhanaṁ brahma Śabdatatvaṁ yadakṣaraṁ |
Vivartate 'rthabhāvena Prakriyā jagato yataḥ ||

—Vākyapadīya, I.1

Nādairāhitabījāyāmantyena dhvaninā saha
Āvṛttiparipāko'yaṁ buddhau Śabdo'vadhāryate ||—Ibid 85
Cf. *Nādena vyajyate varṇaḥ padaṁ varṇāt padādvacaḥ* |
Vacaso vyavahāro'yaṁ nādādhīnamato jagat ||

—*Saṅgīta Darpaṇa*; *Svarādhyāya*, 6

10 *An Introduction to Discriptive Linguistics* by H. A. Gleason P. 9.

11 Yaḥ saṁyogaviyogābhyāṁ karaṇairupajanyate |
Saḥ sphoṭaḥ śabdajaḥ śabdāḥ dhvanayo'nyairudāhṛtaṁ ||

—Vākyapadīya, I.102

word-*Śabdabrahman*[12] shines to illuminate the entire universe[13] with knowledge of both the sacred and the profane.

Language, according to our traditional science, begins with the efforts of *prāṇa*[14] in the *mūlādhāracakra* or at the fundament. It is the pure inarticulate sound energy -*Parā* that moves upwards and becomes *Paśyantī* and *Madhyamā*. The last stage of this *Parā Vāk* is *Vaikharī* which is articulate[15]. The syllabic or literal combination forms words that acquire meanings on the basis of Vṛddhavyavahāra[16] or the usage of elders in a society. Language,

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12 Saccidānandavibhavāt sakalāt parameśvarāt I
Āsīt śaktistato nādo nādādbindusamudbhavaḥ II —Śāradātilaka, I.7
And: —Ibid 11
Bhidyamānāt parādbindoravyaktātmā ravo' bhavat II

13 Idamandhaṁ tamaḥ kṛtsnaṁ jāyeta bhuvanatrayaṁ I
Yadi śabdāhvyaṁ jyotirāsaṁsāraṁ na dīpyate II —Kāvyādarśa, I.4

14 Ātmā budhyā sametyarthān mano yuṅkte vivakṣayā
Manaḥ kāyāgnimāhanti sa prerayati mārutaṁ II —Pāṇinīya Śikṣā, 6
Cf.
Labdhakriyaḥ prayatnena vakturicchānuvartinā I
Sthāneśvabhihito vāyuḥ śabdatvaṁ pratipadyate II —Vākyapadīya, I. 109

Vāyurnābherutthitaḥ, urasi vistīrṇaḥ, kaṇṭhe vivartitaḥ, mūrdhānamāhatya parāvṛttaḥ, vaktre vicaran vividhān śabdānabhivyanakti—Śabara's Bhāṣya on Mīm. Sūtra, 1.3.25

15 Catvāri vāk parimitā padāni tāni viduḥ brāhmaṇā ye manīṣiṇaḥ I
Guhā trīṇi nihitā neṅgayanti turīyaṁ *vāco* manuṣyā vadanti II
—Ṛgveda, I. 164.45

And see the Sāyaṇabhāṣya on this Ṛk—*Parā paśyantī madhyamā vaikharīti catvārīti* etc. And Cf.:

Parāvāṅmūlacakrasthā paśyantī nābhisaṁsthitā I
Hṛdisthā madhyamā jñeyā vaikharī kaṇṭhadeśagā II
—Paramalaghumañjūṣā

And Cf. with the word *trividhavigrahāṁ* in the maṅgalaśloka of Alaṅkārasarvasva along with the stanza quoted in its vṛtti—

Vaikharīśabdaniṣpattirmadhyamā smṛtigocarā I
Dyotikārthasya paśyantī sūkṣmā brahmaiva kevalaṁ II

16 *Saṅketasya grahaṁ pūrvaṁ vṛddhasya vyavahārataḥ* I
Paścādevopamānādyaiḥ śaktidhīḥ pūrvakairasau II

Padārthajñāna from a *pada* is based on the usage of elders which confirms *Jāti*, *dravya*, *guṇa* and *kriyā*. —Mīmāṁsā.

therefore, is the product of social usage as a means of expression cum-communication.

Sciences communicate facts primarily and literature, as a fine art, expresses conspicuously the human art-emotions respectively. Life-emotions are different from art-emotions. We are here concerned with the latter. Matters are events, events are bundles of qualities and the qualities are either primary or secondary. They appear in mind (with its four-fold function of cognition, conation, emotion and intuition) and reveal themselves in sensuous facts of experience in life. They become artistic in (non-scientific) literature by virtue of our looking at them from the artistic point of view.

A literary work is an organised whole consisting of words that are fundamentally symbolic and later on metaphorical in its *vācya, lakṣya* and *vyaṅgya* forms. All literature is *sentences* aimed at stimulating the intended art-emotion[17] in the given contexts. The contextual qualification decides whether a work is scientific or artistic. It empowers the word or sentence to rouse sensory images of concrete or abstract objects of experience-whether of the past or of the present. The priniple of pun exhausts all the possibilities of expressive and communicative powers of the word or sentence in both poetry and prose: pun, in its largest sense, is at the root of revealing aesthetic factors that lead a reader to the perception of an artistic whole in the form of a *Kāvya*. The chapters that follow will illustrate this fact in detail.

The endeavour of the eastern and western scholars in pointing out what is meant exactly by *literature* is enormous but still inconclusive because of the lights thrown on the concept of form, content and purpose of literature from time to time. For Aristotle, it was an artistic imitation by means of language that gives the liveliest pleasure to the lay man as well as the learned by revealing the man himself;[18] while to Matthew Arnold it was a criticism of life; and to Birrell, literature exists to please–to lighten the burden of man's

17 *Vākyaṁ rasātmakaṁ kāvyaṁ.* —Viśvanātha in Sāhityadarpaṇa.

18 Aristotle's poetics, I & IV
Cf. : *Kāntāsaṁmitatayopadeśayuje* —Kāvyaprakāśa, I.1

life, to make him for a short while forget his sorrows and sins, his silenced heart, his disappointed hopes and so on. In ancient India literature was mainly meant for enlightening[19] a connoisseur-a *sahṛdaya*[20] who perceives aesthetically its sense and sound with his heart and soul. And, therefore, it is emphasized that in poetry words shall be *striking* and sense shall be *appealing*[21] to the spirit of a *sahṛdaya* with all their artistic beauty[22]. In addition to this, later, it is said that literature can also be a means of having spiritual vision of human life and it aims at the betterment of the world- *viśvaśreyaḥ kāvyaṁ*[23].

Kāvya in Sanskrit is not a mere metrical combination of words[24]. It comprises all varieties of artistic compositions-poetry, prose, drama, campū and so on [25]. It makes use of the poet's Learning in Sculpture, Religion, History etc. and to put it in a nutshell, it assimilates all[26] that may strike our head and heart. Therefore, it corresponds to the western sense of literature which, as Hudson

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19 ....tena brūmaḥ sahṛdayamanaḥprītaye tatsvarūpaṁ |
—Dhvanyālokā, I.1

20 Yeṣāṁ kāvyānuśilanābhyāsavaśādviśadībhūte manomukure varṇanīya-tanmayībhavanayogyatā te svahṛdayasaṁvādabhājaḥ sahṛdayāḥ.
—Locana of Abhinavagupta to Dhvan. I.1

21 Ramaṇīyārthapratipādakaḥ śabdaḥ kāvyaṁ.
—Jagannātha in Rasagaṅgādhara.

22 Śabdo vivakṣitārthaikavācako'nyeṣu satsvapi |
Arthaḥ sahṛdayāhlādakārisvaspandasundaraḥ ||
—Vakroktijīvita, I.9

23 Vide Dr. S. Rādhākrishnan's *SAHITYA AKADEMI* in the *Occasional Speeches and Writtings* PP. 126-131

24 ....*Metrical; the art of uniting pleasure with truth by calling imagination to the help of reason.*
—Johnson's Dictionary.

25 Gadyaṁ padyaṁ ca miśrañca...... -Kāvyādarśa, I. 11 & phrases like *Kāvyeṣu nāṭakaṁ ramyaṁ*.... etc.

26 Na tajjñānaṁ na tat śilpaṁ na sā vidyā na sā kalā |
Nāsau yogo na tatkarma nāṭye'smin yanna dṛśyate ||
—Nāṭyaśāstra, I.117

& Na sa śabdo na tadvācyaṁ na sa nyāyo na sā kalā |
Jāyate yanna kāvyāṅgamaho bhāro mahān kaveḥ ||
—Bhāmaha in Kāvyālaṅkāra, V. 4

thinks, is a vital record of what men have seen and experienced in life and what they have visualized and expressed through the medium of language with various forms of literary art[27]. It seems that the term *sāhitya* also got proper admiration. Rājaśekhara in his Kāvyamīmāṅsā brings a figurative story wherein Sāhityavidyā-vadhū marries Kāvyapuruṣa; Viśvanātha names his work on poetics as *Sāhityadarpaṇa*. Moreover, all poetic thinkers beginning with Bhāmaha[28], as a matter of fact, emphasize that striking words and delighting sense should come coherently-*sahitau*; or else, the poetry becomes ridiculous. The coherence of such words and sense is explicitly termed *sāhitya* by Kuntaka[29]. This shows that *sāhiyta* during the later days, became a substitute for *kāvya*.

(2) ORIGIN OF LITERATURE

A poet's world is so comprehensive that it is unbounded by the Laws of Nature and independent[30] of any thing else; because, his creation tends to express the universal probability[31]. To quote wordsworth, poetry is the breath and the finer spirit of all knowledge[32], because, to recollect the ancient Indian thinkers, it springs from genius blended with erudition;[33] they thought *pratibhā* which is inborn and Learning which is acquired constitute the cause of literary creations.

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27 '*Some ways of studying Literature*' in '*An Introduction to the study of Literature*' PP. 9-30.

28 Still there is controversy in fixing the period of Bhāmaha whether earlier to that of Daṇḍin. I follow the scholars who place Bhāmaha before Daṇḍin.

29 Sahitayoḥ bhāvaḥ sāhityaṁ.—Vakroktijīvita I. 17 vṛtti.

30 Niyatikṛtaniyamarahitāṁ hlādaikamayīmananyaparatantrāṁ.

—Kāvyaprakāśa, I.1

& Cf.: ..*genius cannot be brought into the world at will and that when it does appear it is likely break every rule*.... T. S. Eliot: '*The classics and the man of letters*.' PP . 209-225 in "*Selected Prose*."

31 Aristotle's poetics, IX.

32 Preface to the second edition of *LYRICAL BALLADS*

33 Naisargikī ca pratibhā śrutaṁ ca bahunirmalaṁ. —Kāvyādarśa, I . 103

We learn from the Kāvyamīmāṁsā that[34] there were hot discussions in those days, prevailing in proving the importance of scholarship as equal to *pratibhā* or intuition to make poetry a success. Beginning with Bhāmaha the admirers of *pratibhā* as the sole revealer of *Kāvya* were more in number. Vāmana proclaims that the cause of the origin of poetry is nothing but intuition–*Kavitvabījaṁ pratibhānaṁ*. Ānandavardhana, Abhinavagupta, Bhaṭṭatauta, Jagannātha and many other thinkers repeated the importance of *pratibhā* in different words and modes[35].

Rājaśekhara, however, upholds the belief that the combination of genius and scholarship makes a poet great–*Pratibhāvyutpattī mithaḥ samavete śreyasyau.* He throws light even on the discussion whether a poet needs contemplation (–samādhi) or constant study (–abhyāsa)[36] and opines that a poet needs both–*tāvubhāvapi śaktimudbhāsayataḥ.* The same opinion, we find amoung many western scholars if we look into the phrases like *a great book is born of the brain and heart of its author.*[37]

The credit of mentioning three factors of poetic creation, viz., genius, scholarship and constant practice goes to Rudraṭa[38] whereas, the credit of popularising these three factors should go to none else but to Mammaṭa. He accepts the word *śakti* as it is, uses the word *nipuṇatā* as a better substitute for the word *vyutpatti* and introduces the word *abhyāsa* quietly with proper explanations on

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34 Vide fifth chapter.

35 *Kāvyantu jāyate jātu kasya cit pratibhāvataḥ* |
—Kāvyālaṅkāra of Bhāmaha, 1.5

& ..*alokasāmānyaṁ pratibhāviśeṣaṁ*.... —Dhvanyāloka, I.6

& *Yadunmīlanaśaktyaiva viśvamunmīlati kśaṇāt* |
Svātmāyatanaviśrāntāṁ tāṁ vande pratibhāṁ śivāṁ ||
—Dhvan. Locana: End of the I Udyota.

& *Prajñā navanavonmeṣaśālinī pratibhā matā.* —Kāvyālaṅkāra.

& *Tasya ca kāraṇaṁ kavigatā kevalā pratibhā.* —Rasagaṅgādhara-I & etc.

36 *Kāvyakarmaṇi kaveḥ samādhiḥ paraṁ vyāpriyate* iti śyāmadevaḥ; *Abhyāsa* iti maṅgalaḥ. Kāvyamīmāṁsā, IV.

37 *An Introduction to the Study of Literature* by Hudson P. 15

38 Tritayamidaṁ vyāpriyate śaktirvyutpattirabhyāsaḥ |
—Kāvyālaṅkāra, I.14

their character[39] to the admiration of scholars no less than Hemacandra[40].

Inspite of our high regards for Mammaṭa it is reasonable to agree with Vāgbhaṭa who disapproves of scholarship and constant study as equal to genius; for him poetry springs invariably from *pratibhā* and the remaining two factors, viz., *vyutpatti* and, *abhyāsa* are to refine this fundamental element[41]. For, we have works like the Gāthāsaptaśatī sprung from mere *pratibhā*: in the works of great poets like Vālmīki, Vyāsa and Kālidāsa intuition is aided by learning as well as constant study[42]; but in the vast portion of pedantic poetry the position of genius is not conspicuous. The pedantic poets concentrated their attention on exhibiting their erudition like Bhaṭṭi as seen here:

Vyākhyāgamyamidaṁ kāvyaṁ utsavaḥ sudhiyāmalaṁ |
Hatā durmedhasaścāsmin vidvatpriyatayā mayā ||[43]

He proclaims that only through the glass of gloss one can approach his poetry and he boasts that it is a veritable feast to the sharp-witted ones. The dullwitted, he thinks, are doomed because he adores scholarship more than genius.

Śrī Harṣa may be properly quoted in this context:

Yathā yūnaḥ tadvat paramaramaṇīyāpi ramaṇī
Kumārāṇāmantaḥkaraṇaharaṇaṁ naiva kuruṭe |

Maduktiścedantarmadayati sudhībhūya sudhiyaḥ
Kimasyā nāma syādarasapuruṣānādarabharaiḥ ||[44]

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39 Śaktirnipuṇatālokaśāstrakāvyādyavekṣaṇāt ||
Kāvyajñaśikṣayābhyāsa iti hetustadudbhave || —Kāvyaprakāśa, I. 2

40 Kāvyānuśāsana, I

41 Pratibhaiva ca kavīnāṁ kāvyakaraṇalakṣaṇaṁ;
Vyutpattirabhyāsau tasya eva saṁskārakārakau;
na tu kāvyahetū. —Alaṅkāratilaka. P.2

42 Cf.: *Tadevādarśamārādhya vedavyāso munīśvaraḥ* |
—Brahaddharmapurāṇa: Pūrvabhāga XXV. 29

& *Bhāsasaumillakakaviputrādīnāṁ* ....
—Kālidāsa in the Mālavikāgnimitra.

43 Bhaṭṭikāvya, XXII. 34

A paragon of Beauty cannot attract the hearts of urchins as she draws the attention of a youngman; so also he says his words take the learned to the paradise. And he says that he cares a pin if the dull-witted show disrespect at him.

The remark made by T. S. Eliot that much learning some times deadens or perverts poetic sensibility[45] is applicable to such poets.

(3) KĀVYA AND ALAṄKĀRA

Kāvya is the coherent form of striking words and delighting sense. Bhāmaha emphesizes that it shall be *sālaṅkāraṁ*[46]. Daṇḍin believes that a literary piece endures for ever if it is artistic[47] with *guṇas* and *alaṅkāras*. Vāmana appreciates *alaṅkāra* remarkably; for him a literary piece becomes *kāvya* only if *alaṅkāra* is conspicuously seen in it[48]. He finds *alaṅkāra* as the essence of beauty-*saundaryamalaṅkāraḥ*. Likewise, many poetic thinkers such as Hemachandra and Vidyānātha[49] do bring the word *alaṅkāra* in their definitions of *kāvya*. *Alaṅkāra* here stands for beauty in its pervasive artistic sense.

Most of the contemporaries of Bhāmaha, Daṇḍin and Vāmana and many of the later poets mistook the terms *sālaṅkāraṁ*, *sadalaṅkṛtiḥ* etc. and adopted artificial way of pedantic expression instead of the simple artistic style. They followed certain chapters of rhetorical works which instruct verbal juggleries such as *yamaka*, *cakrabandha* etc.. They made use of such verbal devices of literary craft exhaustively with the spirit of excelling their predecessors and elderly

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44 Naiṣadhīyacarita: Kavipraśasti-1

45 *Tradition and the Individual Talent*, a lecture in *THREE ESSAYS* edited by Shiv K. Kumar. PP. 15-26

46 Kāvyālaṅkāra, I. 19

47 Kāvyaṁ kalpāntarasthāyi jāyate sadalaṅkṛti || —Kāvyādarśa, I. 19

48 Kāvyālaṅkāra—
sūtravṛtti, I. i. 1

49 *Adoṣau saguṇau sālaṅkārau ca śabdārthau kāvyaṁ*, —in Śabdānuśāsana,
& *Guṇālaṅkārasahitau śabdārthau doṣavarjitau kāvyaṁ*.
—in Pratāparudrayaśobhūṣaṇa respectively.

contemporaries. But the great poetic thinkers had mentioned all these things intending exclusively to enable poets in making their works artistic[50]. A great poet finds figures of speech spontaneously in a flash; but, he should choose them with proper care[51] because a connoisseur must not feel disgusted.

The appearance of Ānandavardhana in the galaxy of *alaṅkāra-śāstra* brought a new light. His concept of propriety came to the help of the connoisseurs at large. He condemned whatever that exists in poetry for its own sake and warned that impropriety spoils the very beauty of poetry[52]. He made it clear that the *alaṅkāra* in its narrow sense, is just to adorn the Poetic Beauty as ornaments do to a lovely lady.[53] Kṣemendra sees eye to eye with Ānandavardhana and remarks, *aucityena vinā rucim pratanute nālaṅkṛtirno guṇāḥ*.

Mammaṭa, for the first time, takes care in using the word *alaṅkāra* in the definition of poetry. He states that rarely a poem may exist without the use of any figure of speech-*analaṅkṛtī punaḥ kvāpi*[54]. His definition is criticised by some thinkers like Jayadeva who believed that *alaṅkāra* is an inseperable entity in poetry as heat in fire;[55] but as contrary to such a belief there are some others who followed Mammaṭa. Vāgbhaṭa, for instance, writes, *prāyaḥ sālaṅkārau*. However, Viśvanātha and Jagannātha are wise enough to

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50 Kāvyaśobhākarān dharmān alaṅkārān pracakṣate | —Kāvyādarśa, II . 1
& Tadatiśayahetavastvalaṅkārāḥ. —Kāvyālaṅkārasūtravṛtti, IV.

51 Alaṅkārāntarāṇi hi . . pratibhāvānataḥ kaveḥ ahampūrvikayā parāpatanti.
—Dhvan. vṛtti to II . 16
& Alaṅkṛtīnāṁ śaktāvapyanurūpeṇa yojanaṁ | Ibid III . 14

52 Anaucityādṛte nānyadrasabhaṅgasya kāraṇaṁ |
—Dhvanyāloka, III . 14 vṛtti

53 Aṅgāśritāstvalaṅkārā vijñeyā kaṭakādivat || —Ibid II . 16

54 Tadadoṣau śabdārthau saguṇāvanalaṅkṛtī punaḥ kvāpi |
—Kāvyaprakāśa, I . 4
and Mammaṭa gives a stanza beginning with *Yaḥ kaumāraharaḥ*. . . . to illustrate his stand.

55 Aṅgīkaroti yaḥ kāvyaṁ śabdārthāvanalaṅkṛtī |
Asau na manyate kasmādanuṣṇamanalaṅkṛtī || —Candrāloka, 1 . 8

avoid the word *alaṅkāra* in their definitions; the former says, *Vākyaṁ rasātmakaṁ kāvyaṁ* and the latter, *Ramaṇīyārthapratipādakaḥ śabdaḥ kāvyaṁ*. Here *alaṅkāra* is used in its narrowest sense of beautifying adjuncts.

(4) ALAṄKĀRA IN GENERAL

We are to least bother whether the Ṛgvedic seers were consicous of the figures of speech or not; but, as a matter of fact, a good many *alaṅkāras* are found in the Ṛgvedic hymns. We find simile when the vedic sages compare god Indra, their benefactor, to a good milch cow[56] and when they compare the Dawn to a sweet lady wellversed in house hold duties of nourishing all,[57] who welcomes her husband throwing off her darkgarment[58].We find pun when the seers request Lord Agni employing only one word *jihvābhiḥ*[59] with an adjective *mandrābhiḥ* to worship gods with his exhilarating flames and so also through their sweet praises. The alliterations found in the same examples appear to be spontaneous. P. S. Shāstrī has already observed[60] that the Vedic poets were quite familiar with Upamā, Śleṣa etc. But we are not to forget that the Vedas are called *apauruṣeya*; for, the seers uttered the hymns when they were in *samādhi* and there was no concept of the figures of speech as such consciously introduced in the Rgvedic age. Therefore, we can trace a divine touch in the origin of the *alaṅkāras* and so it is to be in tune with those who say that poetics may be the seventh *aṅga* of the Vedas[61].

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56 Surūpakṛtnumūtaye sudughāmiha goduhe I
Juhūmasi dyavi dyavi II —Ṛgveda, I. 4. 1

57 Ā ghā yoṣeva sūnaryuṣā yāti prabhuñjatī I —Ibid 48. 5

58 Ava syūmeva cinvatī maghonyuṣāyāti svasarasya patnī I —Ibid III. 61. 4

59 Sa no mandrābhiradhvare jihvbāhiryajāmahaḥ I
Ādevānvakṣi yakṣi ca I —Ibid VI. 16. 2

60 *Ṛgveda, "Figures of speech in"* —Annals of B. O. R. I. Vol. 28 P. 34

61 *Upakārakatvādalaṅkāraḥ saptamamaṅgaṁ* iti yāyāvarīyaḥ.
Ṛte ca tatsvarūpaparijñānāt vedārthānavagatiḥ. —Kāvyamīmāṅsā II

The word *araṅkṛtiḥ*,[62] in relation with literary composition, occures in the Ṛgveḍa and its development into a concept is seen in the Nāṭyaśāstra of Bharata:

Upamā dīpakaṁ caiva rūpakaṁ yamakaṁ tathā ǀ
Kāvyasyetehyalaṅkārāḥ catvāraḥ parikīrtitāḥ ǁ—XVII.43

Thus, Bharata enumerates four figures–Upamā, Dīpaka, Rūpaka and Yamaka. Here, the word *parikīrtitāḥ* asserts that these *alaṅkāras* were already established before Bharata. His definition of *Bhūṣaṇa*[63]–the first of the thirty six *lakṣaṇas* of Kāvya to be employed in a drama hints at the possibilities of many more figures of speech and that is what actually happened in due course of time; the four are extended to hundreds of them being divided into those of Śabda and those of Artha. *Yamaka* with all of its varieties and *anuprāsa*, pointed out later on but prior to the period of Bhāmaha[64], come under the category of *śabdālaṅkāra*. The first three figures , mentioned above belong to the set of *arthālaṇkāras* which is highly praised by scholars like Ānandavardhana and Kuntaka to be numberless[65].

The credit of mentioning maximum number of figures of speech should go to Appayya Dīxita. His Kuvalayānanda prepares us to think that there can be no portion left free from *alaṅkāra* in a

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62 Kā te astyaraṅkṛtiḥ sūktaiḥ. —Ṛgveda, VII. 29.3

Araṅkṛtiḥ means *alaṅkṛtiḥ*. This word in different forms occures ten times in the Ṛgveda. (I.2.1.; I.14.5.; II.1.7.; VII.29.3.; VIII.1.10.; VIII.5.17.; VIII.67.3.; X.14.13.; X.51.5. and X.119.13;—Ṛgveda Saṁhitā, Mysore Mahārāja's publication Vol. 36 P. 174). But only the word *araṅkṛti* in VII. 29.3 refers to composition.

63 Alaṅkārairguṇaiścaiva bahubhissamalaṅkṛtaṁ ǀ
Bhūṣaṇairiva citrārthaistadbhūṣaṇamiti smṛtaṁ ǁ —Nāṭyaśāstra, XVII. 6

64 Anuprāsaḥ sa yamako rūpakaṁ dīpakopame ǀ
Iti vācāmalaṅkārāḥ pañcaivānyairudāhṛtāḥ ǀ —Kāvyālaṅkāra, II. 4

65 Anantā hi vāgvikalpāḥ tatprakārā eva cālaṅkārāḥ. —Dhavan III. 36 vṛtti.

Vākyasya vakrabhāvo'nyo bhidyate yaḥ sahasradhā ǀ
Yatrālaṅkāravargo' sau sarvo' pyantarbhaviṣyati ǀ
—Vakroktijīvita, I. 20

literary piece[66]. This vivisection of figures ultimately compels us to merge them all into the original concept of beauty as the distinguishing feature of art in general.

(5) GUṆAS AND ALAṄKĀRAS

To Bharata both *guṇas* and *alaṅkāras* consitute the *bhūṣaṇa* of *kāvya* and he makes no distinction between the two constituents.[67] But the later thinkers on poetics treat the former ones as the innate attributes of a piece of literature and the latter as its ornaments. The ten *guṇas*[68] that Bharata enumerates are reduced to three by some rhetoricians like Bhāmaha. By reading *Kāvyālaṅkāra* we can assert that the scholars who came after Bharata elaborated the number and position of the poetic excellences too much and therefore, Bhāmaha finds it necessary to reduce them to three. He does not deal with them in detail. He just mentions three *guṇas*[69] –*mādhurya*, *ojas* and *prasāda* and proceeds to explain the *alaṅkāras*. So far as the function of *alaṅkāras* are concerned he makes it clear that the figures such as metaphor beautify an artistic composition as ornaments do make attractive the face of a damsel even though she is naturally beautiful.[70] Daṇḍin differs from Bhāmaha and accepts all the ten *guṇas* that Bharata has expounded; and at the same time he goes deep in pointing out the position of the *guṇas*; he attributes primary importance to them and states that they are the very breath[71] of the best type of poetry. As regards the *alaṅkāras* he tones up what Bhāmaha meant by saying *Kāvyaśobhākarān*

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66 Cf. *When we reach the stage of Appayya Dixita, who has given as many as one hundred and twenty five alaṅkāras we see that the whole range of poetry is almost Vyāpta with alaṅkāra.... —Some concepts of alaṅkāraśāstra -USE AND ABUSE OF ALAṄKĀRA IN SANSKRIT LITERATURE* by Dr. V. Raghavan. PP. 49-91

67 Alaṅkārairguṇaiścaiva bahubhissamalaṅkṛtaṁ I —Nāṭyaśāstra, XVII . 6

68 Śleṣaḥ prasādaḥ samatā samādhirmādhuryamojaḥ padasaukumāryaṁ I
Arthasya ca vyaktirudāratā ca kāntiśca kāvyārthaguṇā daśaite II
—Nāṭyaśāstra. XVII . 96

69 Kāvyālaṅkāra, II. 1-3

70 Rūpakādiralaṅkārāstvanyānyairbahudhoditaḥ I
Na kāntamapi nirbhūṣaṁ vibhāti vanitāmukhaṁ II —Kāvyālaṅkāra, I . 13

71 Iti vaidarbhamārgasya prāṇā daśaguṇāḥ smṛtāḥ II —Kāvyādaraśa, I . 24

dharmān alaṅkārān pracakṣate. For Vāmana, the founder of the Riti School[72], the ten excellences are the very phenomena of artistic beauty[73] of poetry. He compares a literary piece, if bereft of *guṇas*, to a body without youth;[74] and he emphasizes that a poet should employ *alaṅkāras* to grace the very body of poetry indispensably.[75]

Udbhaṭa and his followers think of the position of *guṇas* and *alaṅkāras* in an entirely different way. For them both *guṇas* and *alaṅkāras* are inherent beautifiers of poetry being of the same nature[76]. The only difference between the two, they think, is the object of their beautification; *guṇas* are to adorn both the word and its sense together while *alaṅkāras* are to grace either the *śabda* or its *artha* alone but not both of them simultaneously. To sum up, they reflect what Bharata said while mentioning *bhūṣaṇa* of *kāvya* and ignore all the views elaborated after him.

With concrete examples Ānandavardhana proves that *guṇas* are innate and they confine themselves to the suggestive sense[77] or Dhvani which is, according to him, the soul of poetry and *alaṅkāras* are extrinsic embellishments[78] existing at the service of the principal element-*rasa*[79]. Mammaṭa continues that *guṇas* are intrinsic just as bravery and *alaṅkāras* such as *anuprāsa*, *upamā* and so on are

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72 Ritirātmā kāvyasya. -Kāvyālaṅkārasūtravṛtti, I, ii . 6

73 Viśeṣo guṇātmā. —Ibid I. ii. 8

74 Yadi bhavati vacaścyutaṁ guṇebhyo vapuriva Yauvanavandhyamaṅganāyāḥ. —Ibid III Adhikaraṇa

75 Tadatiśayahetavastvalaṅkārāḥ. —Ibid III. ii. 2

76 See N. D. Banahaṭṭi's remark on this point in Kāvyālaṅkārasārasaṅgraha' B. O. R. I. Pub., 1925. P. XXIII.

77 Tamarthamavalambante yeṅginaṁ te guṇāḥ smṛtāḥ I —Dhvan. II . 6

78 Aṅgāśritāstvalaṅkārāḥ vijñeyā kaṭakādivat II —Ibid

79 Ānandavardhana defines Dhvani as:

Yatrārthaḥ śabdo vā tamarthamupasarjanīkṛtasvārthou I
Vyaṅktaḥ kāvyaviśeṣaḥ sa dhvaniḥ.... II —Dhvan. I . 13,

but only after stating the *artha* that Vālmīki presents us. —Vide Dhvan. 1.5, and he proclaims:

Rasādyanuguṇatvena vyavahāro'rthaśabdayoḥ I —Dhvan. III . 33

like necklaces[80]. The same notion is reflected by the majority[81] of rhetoricians including even Mahimabhaṭṭa[82], the strong refuter of the Dhvani-theory.

(6) ALAṄKĀRAS AND SUGGESTIVE SENSE

The Dhvani-theory holds that men of taste always aspire for aesthetic delight through the means of suggestive sense. An *alaṅkāra* may occupy the position of soul or *śarīrin*, as Ānandavardhana remarks,[83] if it is suggested:

–Atrāntare[84] kusumasamayayugamupasaṁharannajṛṁbhata grīṣmābhidhānaḥ phullamallikādhavalāṭṭahāso mahākālaḥ.

This sentence primarily expresses the advent of summer, the spring and in which the flower-stalls in the flower-market smile with full blown white jasmine flowers. But the meaning is not stopped. The words employed here express one more object which, though irrelevant, presents a striking standard of comparison. The double-entendre through word-power presents us Lord Śiva who destroys the world and thus brings an end to a *yuga* and whose laughter[85] is as white as the full-blown jasmine flowers. In this sentence a figure of speech called simile is a suggested one because the poet, here, has concentrated on the description of the summer. The genius in the poet has invented the words of such a power which

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80 Ye rasasyāṅgino dharmāḥ śauryādaya ivātmanaḥ......
Hārādivadalaṅkārāste'nuprāsopamādayaḥ II —Kāvyaprakāśa, VIII. 1-2

81 MM. P. V. Kāṇe remarks in his History of Sanskrit Poetics:- *Most of the Ālaṅkārikas follow this position* P. 377

82 Tadvaicitryoktivapuṣo'laṅkārāstu tadāśrayāḥ II
—Vyaktiviveka, II. 76 (saṅgrahaśloka)

83 Śarīrīkaraṇaṁ yeṣāṁ vācyatvena vyavasthitāṁ I
Te'laṅkārāḥ parāṁ chāyāṁ yānti dvanyaṅgatāṁ gatāḥ II —Dhvan. II. 28

84 It is also as *Tatrasthasya cāsya kadācit kusumasamaya..* —from Bāṇa's Harṣacarita, II chapter II para cited by Ānandavardhana.

85 Bāṇabhaṭṭa borrows this idea from Kālidāsa who describes the Kailāsa mountain—*Rāśībhūtapratidinamiva tryaṁbakasyāṭṭahāsaṁ*—Meghadūta, 62

presents the standard of comparison[86]. Ultimately we are enlightened with a comparison between Summer and Śiva. Such a suggested *alaṅkāra* becomes *śarīrin* and wins high esteem.

Alaṅkāras employed in the good graces of suggestive sense do win the appreciation of a *sahṛdaya* and they are abundant in Sanskrit literature. For an example see the stanza given by Mammaṭa to illustrate *aprastutapraśaṁsā:*

Yātāḥ kiṁ na milanti sundari punaḥ cintā tvayā matkṛte
No kāryā nitarāṁ kṛśāsi kathayatyevaṁ sabāṣpe mayi |
Lajjāmanthara tārakeṇa nipatatpītāśruṇā cakṣuṣā
Dṛṣṭvā māṁ hasitena bhāvimaraṇotsāhastayā sūcitaḥ ||

(Amaruśataka, 10)

–Do they not, who go on journey, meet again? O pretty one, you must not entertain anxiety for my sake; you are extremly lean-while I said thus with tears (in my eyes) she glanced at me with an eye of which the pupil was languid with bashful and the tears were checked as they tumbled forth, and suggested with her laugh her eagerness for a death that was to come about[87]. This apparently irrelevant description made by a recently married young man suggests deep love beyond description that made him stop his journey.

A stanza from the same Amaruśataka is quoted by Ānandavardhana to show when the poet has chosen a metaphor just to beautify the theme and has left the figure soon after its function is over:

Kopāt komalalolabāhulatikāpāśena baddhvā dṛḍhaṁ
Nītvā vāsaniketanaṁ dayitayā sāyaṁ sakhīnāṁ puraḥ |
Bhūyo naivamiti skhalatkalagirāṁ saṁsūcya duśceṣṭitaṁ
Dhanyo hanyata eva ninhutiparaḥ preyān rudatyā hasan || –9

86 See the topic *FUNCTIONAL PUN OWING TO SUGGESTIVE SENSE ALONG WITH EXPRESSIVE SENSE* in the V chapter further.

87 Dr. R. C. Dwivedi's translation.

–Look at the blessed one who is caught hold of by his beloved with her tender and beautiful creaper-like arm-rope weeping and carrying him to her abode in the evening before her friends reprimanding him with a laughter to hide his misconduct not to repeat that in future in stumbling and sweet words and thereby suggesting his deceit.

Here, the poet is very conscious. He employs *rūpaka–Komalalolabāhulatikāpāśa* to reveal the beauty of the heroine, to suggest her intention that her lover should always be under her grip and to make the erotic artistic; and he leaves up the *rūpaka* when he finds his purpose served.

A poet's expression may not always possess a primary suggestive sense. The *vyaṅgyārtha* may be subordinate and an expressed *alaṅkāra* with all its charming predominant feature may hint at it. For an example see the following stanza of the Hanumannāṭaka quoted to illustrate *anumānālaṅkāra* by Appayya Dīxita in his Kuvalayānanda:

Soumitre nanu sevyatāṁ tarutalaṁ caṇḍāṁśurujṛmbhate
Caṇḍāṁśorniśi kā kathā raghupate candroyamunmīlati ।
Vatsaitadviditaṁ kathannu bhavatā dhatte kuraṅgaṁ yataḥ
Kvāsi preyasi hā kuraṅganayane candrānane jānaki ॥

Laxmaṇa, let us take shelter beneath a tree for,
the sun is very hot.
O, Raghupati, how can there be the sun shining
in the night? It is the moon rising.
Dear brother, how could you know it?
Because it possesses the deer-mark.
O dear! where are you? O deer—eyed one!
O the moon faced one! O jānakī......

Here, the fancy is full of wit based on the love-lorn condition of Rāma who remembers his beloved and recollects her eyes and her beauty. Thus the figure *anumāna* with all its splendid charm hints at *smṛti*[88].

88 Appayya Dīxita quotes this stanza once again in his Citramīmāṁsā while he deals with *smaraṇālaṅkāra* there and proves that this *smṛti* is *vyaṅgya*.

Citrakāvya[89] is a special name given to the literary pieces where there is no element of suggestive sense[90] and where *alaṅkāras* are employed apparently for their own sake. The only pedantic intention behind was quite evident to the poetic thinkers. Mammaṭa condemns that a *citrakāvya* is of the lowest[91] type of literary compositions. As an example he gives the following stanza:

Svacchandocchaladacchakacchakuharacchātetarāṁbhaśchaṭā-
Mūrchanmohamaharṣiharṣavihitasnānānhikāhvāyavaḥ |
Bhindyādudyadudāradarduradarīdīrghādaridradruma-
Drohodrekamayormimeduramadā mandākinī mandatāṁ ||

–May the Mandākinī at once remove your dullness (the Mandākinī) in which are performed with pleasure ablutions and daily rites by great seers whose delusion is being washed of by the continuous jets of water which is spurting up at its (free) will, is clear and violent in the cravices of the banks; whose valley contains large jumping frogs and whose pride is great on account of the lofty waves rising high owing to the collapse of tall and stupendous trees[92].

But it is to be noted that some portion of *picture-poetry* too has its own appeal through its wit and fancy. It is not totally devoid of art-emotion. Appayya Dīxita writes a work by name *Citramīmāṁṣā* to point out the appealing element in such pictorial poetry. However he too condemns *śabdacitra*[93]. To illustrate *arthacitra* he takes a number of instances from the works of great poets. The following is one of such instances:

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89 Ānandavardhana is the first to criticize *citrakāvya*: Vide Dhvanyāloka. III. 41-42
For detail see *The Dhvanyāloka and Its Critics* by Dr. K. Krishnamoorty PP. 122-124

90 Tataḥ anyadrasabhāvādi tātparyarahitaṁ vyaṅgyārthaviśeṣaprakāśanaśaktiśūnyaṁ.... taccitraṁ. —Dhvan. vṛtti to III. 41-42

91 Śabdacitraṁ vācyacitraṁ avyaṅgyamavaraṁ smṛtaṁ | —Kāvyaprakāśa, I.5

92 Dr. R. C. Dwivedi's translation.

93 Śabdacitrasya nirasatvāt.. śabdacitrāṁśamapahāya arthacitramīmāṁsā prasannavistīrṇā prastūyate.

Athājināṣāḍhadharaḥ pragalbhavāgjvalanniva
bramhamayena tejasā |
Viveśa kaścijjaṭilastapovanaṁ śarīrabaddhaḥ
prathamāśramo yathā ||[94]

Here, inspite of the absence of suggestive sense the *utprekṣā*, felt in the description of Jaṭila's lustrous bachelorhood presents immense artistic pleasure. It may here be remembered that the six systems of Indian Philosophy do not recognise suggestion as an independent and separate expressive power of the word or the sentence in addition to expression and indication.

—Citramīmāṁsā: at the end of the *granthārambhaprakaraṇa*.
94 -Kumārasaṁbhava, V. 30

CHAPTER II

THE CONCEPT OF PUN AND ITS DEVELOPMENT

A critic is satisfied with the artistic beauty that a literary piece presents to him and a subtle genius goes further whether he can seek for the factors behind; and such an inquiry in its systematized form is called *Alaṅkāraśāstra* in sanskrit. Sanskrit poetics starts its course with the Alaṅkāra-school. It has discovered a number of *alaṅkāras* in due course of its development: pun is one of them. The character of pun is pointed out in the Nāṭyaśāstra itself. It is to note that Bharata recognizes it not as an independent one but as the cause of *Śobhā*—a kind of *kāvya vibhūṣaṇa* or embellishment of poetic speech[1] though he mentions the word *Śliṣṭaṁ*. Pun, after Bharata, got an independent position as we see in the works of Bhāmaha and his successors. Bhāmaha mentions *Sliṣṭaṁ* as a separate figure of speech in the list[2] of *alaṅkāras* already established by his predecessors or by his elderly contemporaries.

(1) ŚLEṢA AS AN EXCELLENCE

The doctrine of *Guṇa*, made known to us by Bharata presents ten poetic excellences that an ideal artistic composition shall possess generally. Of the ten, *Śleṣa* occupies an important position and comes first[3] in the order of enumaration. The word *śleṣa* is derived from the root *śliś*, meaning to coalesce or to cling to. This excell-

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1. Vide Nāṭyaśāstra XVII.42 & the portion deals with '*Patākāsthāna*" XXI. 33-35. And read the following stanzas:

   Yatrālpairakṣaraiḥ śliṣṭairvicitramupavarṇyate |
   Tamapyakṣarasaṅghātaṁ vidyāllakṣaṇasañjñitaṁ ||

   Siddhairarthaissamaṅkṛtvā hyasiddho'rthaḥ prayujyate |
   Yatra śliṣṭaṁ viśiṣṭyarthaṁ sā śobhetyabhidhīyate || —Ibid XVII.7-8.

2 Kāvyālaṅkāra, III. 1-4. Viṣṇudharmottarapurāṇa hints at it. Vide *Alaṅkāronkā Kramika Vikās* by Purushottama Sharma Chaturvedi, P. 209

3. Śleṣaḥ prasādaḥ. . etc. See foot note No. 68 above in the first chapter.

ence in a composition is felt, as Bharata thinks,[4] where thoughts are deep and clear by nature and where words are coalesced to convey an intended sense. And thus, it is a *guṇa* of both the word and the sense.

Bhāmaha does not mention this excellence because he admits only three *guṇas–mādhurya, ojas* and *prasāda*. Besides him there are some other thinkers like Ānandavardhana, Kuntaka and so on who do not mention this *guṇa* as they do not accept the doctrine of ten *guṇas* as expounded by Bharata and later on by Daṇḍin and Vāmana.

Next to Bharata *śleṣaguṇa* is seen in the Kāvyādarśa of Daṇḍin for whom this *guṇa* is existing[5] if a composition is free from slackness. Vāmana reflects the same so far as *śabdaguṇa* is concerned by saying *masṛṇatvaṁ śleṣaḥ*–the coalescence of words is *śleṣa*. And it has became a tradition for various thinkers on poetics to tell the same in different words; for example, Bhoja says, *guṇaḥ suśliṣṭapadatā*; Vāgbhaṭa says, *śleṣo yatra padāni syuḥ syūtānīva parasparaṁ;* Jagannātha says, *śabdānāṁ bhinnānāmapi ekatvapratibhānaprayojakaḥ....*

Daṇḍin does not think of *guṇa* belonging to sense. According to him *śleṣaguṇa* is limited only to the words of a composition. But Vāmana states even *arthaguṇa* because *rīti*, the very soul of poetry, as he thinks, is based on excellences. *Śleṣaguṇa* belonging to artha, he calls *ghaṭanā*–the artistic order of thoughts and actions. All those who mentioned *śleṣaguṇa* of sense followed[6] Vāmana. To illustrate this *arthaguṇa* Vāmana cites the following verse from the Amaruśataka:

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4 Īpsitenārthajātena saṁbaddhānuparasparaṁ |
Śliṣṭatā padānāṁ hi śleṣa ityabhidhīyate ||

Vicāragahanaṁ yat syāt sphuṭaṁ caiva svabhāvataḥ |
Svataḥ supratibadhaṁ ca śliṣṭaṁ tat parikīrtitaṁ ||

—Nāṭyaśāstra, XVII . 98-99

5 Śliṣṭamaspṛṣṭaśaithilyamalpaprāṇākṣarottaraṁ | —Kāvyādarśa, I . 43

6 Evaṁ kriyāparaṁpapayā....samānādhikaraṇyarūpaḥ saṁsargaḥ śleṣaḥ.
—Rasagaṅgādhara.

Dṛṣṭvaikāsanasaṁsthite priyatame paścādupetyādarā-
Dekasyā nayane nimīlya vihitakrīḍānubandhacchalaḥ |
Īṣadvakritakandharaḥ sapulakaḥ premollasanmānasā-
Mantarhāsalasatkapolaphalakāṁ dhūrto' parāṁ cumbati ||

An order is felt here in the actions of a cunning lover-closing one's eyes and kissing another's cheek soon after his arrival from behind the beloveds' who were seated in the same bench; and this order is *śleṣaguṇa* belonging to *artha*. However, *śleṣa* as pun came to denote the phenomenon of paronomasia, words having more meanings than one as time went on.

(2) THE ROOT-CAUSE OF THE CONCEPT OF PUN

Raktaṁ lambodaraṁ śūrpakarṇakaṁ raktavāsasaṁ |
Raktagandhānuliptāṅgaṁ raktapuṣpaiḥ supūjitaṁ ||

The word *raktaṁ*, here, in the Ganeśātharvaśīrṣa, stands for red and lovely as well.

A close study of Sanskrit poetry reveals that right from the early days of literary compositions words are often used in more senses than one. Read the famous stanza of the Ramāyāṇa-

Mā niṣāda pratiṣṭhāṁ tvamagamaḥ śāśvatīḥ samāḥ |
Yatkrauñcamithunādekamavadhīḥ kāmamohitaṁ ||

Primarily, it is a curse on the hunter that he should never attain salvation for he killed the *krauṇca* bird which was absorbed in love; and paronomastically, this verse stands for an auspicious beginning of the great epic with *āśīḥ*[7] that Lord Viṣṇu-*māniṣāda* may attain a position for ever as he killed the demon, Rāvaṇa as well as Vālin

7 Āśīrnamaskriyāvastunirdeśo vāpi tanmukhaṁ || —Kāvyādarśa, I. 14
The rules are laid down later on with an observation of such great works. *Āśīḥ* means an expression of the desired object—*Āśīrnāma* abhilaṣita vastunaḥ śāsanaṁ. —commentary on the first stanza of Campūrāmāyaṇa by Rāmachandra Budhendra.

who went astray in passion. Commentaries like *Govindarājīya* interpret the words of this stanza orderly as applicable to the respective *kāṇḍas* of the Rāmāyaṇa.

In the Rāmāyaṇa there are many other occasions of pun as such. Here is another instance which describes the miserable condition arisen at the exile of Rāma:

Nakṣatrāṇi gatārcīṁṣi grahāśca gatatejasaḥ I
(Ayodhyākāṇḍa, 41.12)

Here the words *nakṣatrāṇi* and *grahāḥ* express two meanings. The stars became dim; the planets became pale: and, the army wings became dull and the houses became gloomy. Both these expressed meanings suggest a lot as regards Rāma's fate on the one hand and the affection of the army that he had earned on the other; as regards the unfavourable planetary position in his horoscope on the one hand and the affection that he had at every house on the other.

If we go back to the Vedas innumerable instances of playing on words are found. *Soma, tṛṣṭa, vṛṣa* and many words as such are paronomastic. For example, *somenādityā balinaḥ*[8] means, on the one hand, the Ādityas are strong because they are offered oblations with *soma* juice and on the other, the gods are strong because they drink nectar; and, *tvamekavṛṣo bhava*[9], means '*do thou be the soul chief* and *do thou be a bull* of the herd' as well. Scholars[10] have pointed out many such occasions of pun in the Vedas.

Naturally, such a noteworthy flow of playing on words attracted

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8 Ṛgveda, VI.85.2

9 Vṛṣendrasya vṛṣā divo vṛṣā pṛthivyā ayaṁ;
Vṛṣā viśvasya bhūtasya tvamekavṛśo bhava. –Atharvaveda, VI. 86.1

10 Vide (i) '*Ṛgveda - figures of speech in*' by P.S. Shāstrī: Annals of B.O.R.I. Vol. 28. PP. 34-64

(ii) '*Śleṣa as a means of economy in Bhāradvāja Maṇḍala*' by G. V. Devasthali - A. I. O. C. Proceedings Vol. No. 22 Sum. 219.

(iii) '*Kavi & Kāvya in Atharvaveda*' by N. J. Shende from page 141 onwards. Uni. of Poona Pubn.

the attention of the poetic thinkers. They constituted the concept of pun and accepted the term *śleṣa* to denote this figure as it connotes the clinging of more than one meaning to a word.

It was a fancy of the ancient Indians to trace divine origin for whatever that they had found; that is what Bharata did in his Nāṭyaśāstra[11] and Rājaśekhara did in the first chapter of his Kāvyamīmāṁsā. So far as pun is concerned Rājaśekhara attributes *śabdaśleṣa* to Śeṣa-the serpent-king and *arthaśleṣa* to Utathya, an elder brother of Brahaspati.

Śeṣa is double-tongued in every hood; so also the punning words like *māniṣāda* in a sentence. The word *utathya* means that from which a truth is derived. Utathya had two wives-Mamatā and Bhadrā: so also words like *raktaṁ* possess two capacities denoting red and beloved as well. Wife figuratively means one's own power as Lakṣamī–the goddess of wealth to Viṣṇu-the presiding god of sustenance.

(3) PUN AND METAPHOR

In its early stage of development the concept of pun was intervened by metaphor. That is why Bhāmaha finds it necessary to point out the distinction between these two figures. In his definitions of these two there is verbal similarity to some extent[12] and in both the figures, as he states, the phrases are to belong to *upamāna* and *upameya* as well. According to him, in *śliṣṭālaṅkāra* the element of the standard of comparison- *upamāna* is also applicable to the object of comparison-*upameya* owing to the similarity in certain

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11 Bhavadbhiśśucibhirbhūtvā tathā 'vahıtamānasaiḥ I
Śrūyatāṁ nāṭyavedasya saṁbhavo brahmanirmitaḥ II —Nāṭyaśāstra, I . 7

12 He defines pun as follows:

Upamānena yattatvamupameyasya sādhyate I
Guṇakriyābhyāṁ nāmnā ca śliṣṭaṁ tadabhidhīyate II
—Kāvyālaṅkāra, III . 14

See his definition of metaphor:

Upamānena yattatvamupameyasya rūpyate I
Guṇānāṁ samatāṁ dṛṣṭvā rūpakaṁ nāma tadviduḥ II —Ibid, II . 21

characters, actions and notions. So the compound *jaladadantinaḥ*[13] means both clouds and elephants and the phrase *śīkarāṁbhomada-sṛjastuṅgāḥ*–being high and showering the cool and intoxicating drops is common to both meant at a time[14]. But in *rūpaka* the phenomenon of *upamāna* is imposed on the *upameya* and the same compound *jaladadantinaḥ* means here the cloud-elephants which shower ichor in the form of rain standing high above in the sky. Moreover, here, some distinguishing elements may follow the *upameya* such as lightening in case of clouds.

For Daṇḍin, the difference between *upamāna* and *upameya*, if is not mentioned, is *rūpaka*[15]. He considers metaphor coming with the help of punning words as *śliṣṭarūpaka*[16] and illustrates it with an example of a damsel's *vaktrāṁbuja* which possesses beauty enjoyable by royal swan-like kings and fragrance arousing passion in bee-like men of elegance (lust). He makes it clearer that in *śliṣṭa* we get more than one meaning in an apparent single form of words and thereby, he suggests that there is no room for confusion at all.

Once again Vāmana tackles this problem. According to him the characteristic features of the standard of comparison, if taken for granted, to the object of comparison, it is *rūpaka*[17] but, if it is imposed on the object of comparison owing to the trick employed in the composition of like words which are different in meanings, it is pun.[18] He gives an example for *śleṣa* where the women of cupid are treated as equal to the warriors in a verse though basically they are of different nature meant by the same words in the verse itself.

To sum up, if *upamāna* is imposed on *upameya* and their features

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13 Commonly given to both the figures. See Kāvyālaṅkāra, II. 23 &. III 16

14 ..yugapat upamānopameyayoḥ. —Ibid III, 15

15 Upamaiva tirobhūtabhedā rūpakamucyate | —Kāvyādarśa, II. 66

16 Rājahaṁsopabhogārhaṁ bhramaraprārthya sourabhaṁ |
Sakhi vaktrāṁbujamidaṁ taveti śliṣṭarūpakaṁ || —Ibid 82

17 Upamānenopameyasya guṇasāmyāttatvāropo rūpakaṁ.
—Kāvyālaṅkārasūtravṛtti, IV. iii, 6

18 Sadharmeṣu tantraprayoge śleṣaḥ. —Ibid 7

are stated in different words, it is *rūpaka*; and words, if possess more meanings than one owing to their different capabilities, it is *śleṣālaṅkāra*.[19]

(4) PUN AND YAMAKA

Nāmisādhu in his commentary on the *Kāvyālaṅkāra* interprets the word *yugapat* found in Rudraṭa's definition of *śleṣa* that this word is used to set aside *yamakas* from pun.[20] The word *yugapat* is already seen used by Bhāmaha to show how *śleṣa* is distinct from *rūpaka*.

The word *yamaka* is resolved as *yamau dvau samajātau tatpratikṛtiḥ*[21] and means the occurrence of words of the same letters twice. Bharata knew it and called *śabdābhyāsa*-[22] repetition of words. We find pun when a word, occuring only once, split or unsplit, gives more than one meaning as found in *māniṣāda* or in *soma*. But in *yamaka*, as it is defined throughout,[23] different words composed of the same letters so as to be pronounced alike, more than once, are to come out with different meanings. For example:

Vikāśamīyurjagatīśamārgaṇāḥ
vikāśamīyurjagatīśamārgaṇāḥ |
Vikāśamīyurjagatīśamārgaṇāḥ
vikāśamīyurjagatīśamārgaṇāḥ ||[24]

The four *pādas* of this stanza are pronounced alike but they are of quite different words and they mean – the arrows of Arjuna spread

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19 See *Kannaḍa Kāvyālaṅkāra* by Dr. K. Krishnamoorthy P. 55. fn. 14

20 Yugapatpadagrahaṇāt mahāyamakādīnāṁ śleṣatvanivṛttiḥ. Com. to IV. 1

21 Alaṅkārānuśīlana by Dr. R. S. Hira P. 69.

22 Nāṭyaśāstra, XVI. 59

23 E.g. (*i*) By Bhāmaha: *Tulyaśrutīnāṁ bhinnānāmabhidheyaiḥ parasparaṁ* |
Varṇānāṁ yaḥ punarvādo yamakaṁ tannigadyate ||
—Kāvyālaṅkāra, II. 17

(*ii*) By Mammaṭa: *Arthe sati arthabhinnānāṁ varṇānāṁ sa punaḥ śrutiḥ yamakaṁ.*
—Kāvyaprakāśa, IX, 83

24 Kirātārjunīya, XV. 52

all the where; Śiva's arrows were broken; the hosts of the destroyer of the demon were astonished and to witness the battle between Lord Śiva and ascetic Arjuna the devotees of Śiva were assembled in the sky respectively.

Pun may possess the element of splitting of words as found in *nakṣatrāṇi gatārcīṁṣi* but the same pronunciation is not repeated in it as seen in the above example of *yamaka.*

Yamaka requires special effort both on the poet's part and on the part of the men of taste. So, poets are warned against employing them in a good piece of literature where suggestive sense is predominant, even if they are capable of.[25] But on the contrary pun promotes suggestive sense and expresses some other figures[26] like *virodhābhāsa* as found in the description of Mahākāla[27] and in the following stanza respectively:

Saṅkrāntavarṇāntaragādhisūnoḥ
Saṁparkapuṇyādiva rāmabhadraḥ ।
Kṣatrakramātpippaladaṇḍayogyaḥ
Palāśadaṇḍādṛtapāṇirāsīt ॥[28]

The latter half of this stanza means to us that Rāmabhadra, a celibate boy belonging to a warrior-race, who is expected to hold in his hand a stick of fig-tree is holding a Palāśa-stick. The Palāśa-stick is meant for a brahmin boy. Pun has brought an apparent contradiction here. The phrase *palāśadaṇḍādṛtapāṇiḥ* denotes the intended meaning that the hands of Rāma are eager to punish the demons. Thus, pun imposes a contradiction here and makes the idea artistic.

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25 Dhvanyātmabhūte śṛṅgāre yamakādi nibandhanaṁ ।
Śaktāvapi pramāditvaṁ vipralaṁbhe viśeṣataḥ ॥ —Dhvanyāloka, II. 15
and in the vṛtti: Yamakādīnāṁ - yamakaprakārāṇāṁ.

26 Yatra śabdaśaktyā sākṣādalaṅkārāntaraṁ vācyaṁ satpratibhāsate sa sarvaḥ śleṣaviṣayaḥ. Yatra tu sāmarthyākṣiptaṁ vācyavyatiriktaṁ vyaṅgyamevālaṅkārāntaraṁ prakāśate sa dhvanerviṣayah. | Ibid Vṛtti to 21

27 See the fn. No. 84 in the first chapter above.

28 Campūrāmāyaṇa; Bālakāṇḍa, 49

(5) PUN AND SAMĀSOKTI

In pun different substantives, relevant or irrelevant as the case may be, are introduced by a word with paronomastic attributes qualifying each of them; but in *samāsokti* other substantives are unexpressed[29] and, are so irrelevant, which are only hinted at with the help of paronomastic attributes. Ruyyaka and Maṅkhuka find it necessary to throw light on the word, *śliṣṭaiḥ*[30] occurring in Mammaṭa's definition of *samāsokti* and write *viśeṣaṇasāmya.*[31] Here is a beautiful stanza quoted by many rhetoricians including Ānandavardhana:

Upoḍharāgeṇa vilolatārakaṁ tathā gṛhītaṁ
śaśinā niśāmukhaṁ ¹
Yathā samastaṁ timirāṁśukaṁ tayā puro'pi-
rāgādgalitaṁ na lakṣitaṁ ॥

Here, pun does not play on the substantives, *śaśin* and *niśāmukha*-the moon and the twilight. But all other words that are employed to convey the attributes of the moon-rise, the relevant subject under description, possess double-entendre and thereby suggest the dalliance of two lovers which is irrelevant or *aprastuta.*

(6) THE COMMON ELEMENT IN THE DEFINITIONS OF PUN

Even though, the process of thinking on pun certainly differed from time to time yet, the common element, conspicuous to us in the definitions of pun made by different rhetoricians through ages is –*śleṣālaṅkāra* exists where word or an apparent single word expresses more than one meaning followed by a single predicate relevant to

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29 Prakṛtadharmimātrasya upādāne tu samāsoktereva viṣayaḥ.
-Jagannātha in Rasagaṅgādhara, II.

30 Paroktirbhedakaiḥ śliṣṭaiḥ samāsoktiḥ. —Kāvyaprakāśa, X. 97

31 *Viśeṣaṇānāṁ sāmyāt aprastutasya gamyatve samāsoktiḥ.*
Viśeṣyasyāpi sāmye dvayorvopādāne śleṣaḥ.
—Ruyyaka in Alaṅkārasarvasva: sūtras; 32, 34
Viśeṣyasyāpi sāmye śleṣaprāpteḥ.... -Maṅkhuka in vṛtti.

each of them simultaneously. So far as Bhāmaha's definition of pun is concerned, bearing in mind the infancy of the formation of pun as a concept, we have to condone the inadequate nature therein because it allows certain substantives to express single meaning. If the attributes of *upamāna* by nature, actions and synonyms, he thinks are absolutely applicable to *upameya* pun is said to be prevailing.[32]; the *upamāna* and the *upameya* may be expressed by different words. In his example cited to illustrate pun the compound word *jaladadantinaḥ*,[33] unlike the words *soma* and *māniṣāda*, is a *dvandva*-compound; here, the meanings, clouds and elephants, are expressed by different explicit words- *jalada* and *dantinaḥ*. We notice that in all his three varieties[34] of pun the *upamāna* and the *upameya* are expressed in separate words-*mārgadrumāḥ* and *mahāntaḥ*,[35] *surājānaḥ* and *ghanāḥ*,[36] *tvaṁ* (*rājā*) and the *udanvan*[37] respectively for *sahokti*, *upamā* and *hetu* types of pun. Though,, Daṇḍin treats such instances as *śliṣṭarūpaka*, *śliṣṭārthadīpaka*, *śliṣṭopamā* and so on and thereby suggests that Bhāmaha's idea of pun is inadequate, yet, his conception of pun owes its allegiance to that of Bhāmaha undoubtedly.

The manner in which Daṇḍin defines pun suits its adequate nature and the later rhetoricians find no better way than to reproduce the same in their own tongue. The phrase *ekarūpānvitaṁ vacaḥ* of Daṇḍin to express *anekārtha*[38] is *tantraprayoga*[39] to Vāmana, *ekaprayatnoccārya*[40] to Udbhaṭa, *suśliṣṭakliṣṭavividhapadasandhi*:

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32 See fn. No. 12 above.

33 Śīkarāmbhomadasṛjaḥ tuṅgāḥ jaladadantinaḥ ।
Ityatra meghakariṇāṁ nirdeśaḥ kriyate samaṁ ॥ —Kāvyālaṅkāra, III, 16

34 Tatsahoktyupamāhetunirdeśāt trividhaṁ yathā ॥ —Ibid 17

35 Chāyāvanto gatavyālāḥ svārohāḥ phaladāyinaḥ ।
Mārgadrumā mahāntaśca pareṣāmeva bhūtaye ॥ —Ibid 18

36 Unnatā lokadayitā mahāntaḥ prājyavarṣiṇaḥ ।
Śamayanti kṣitestāpaṁ surājāno ghanā iva ॥ —Ibid 19

37 Ratnavattvādagādhatvāt svamaryādāvilaṅghanāt ।
Bahusatvāśrayatvācca sadṛśastvamudanvatā ॥ —Ibid 20

38 Śliṣṭamiṣṭamanekārthamekarūpānvitaṁ vacaḥ । —Kāvyādarśa, II. 310

39 Sadharmeṣu tantraprayoge śleṣaḥ. —Kāvyālṅkārasūtravṛtti, IV. iii. 7

40 Ekaprayatnoccāryāṇāṁ tacchāyāñcaiva bibhratāṁ ।
—Kāvyālaṅkārasārasaṅgraha, IV. 9

yugapadanekaṁ vākyaṁ[41] to Rudraṭa, *padenaikena*[42] to Bhoja, *vācyabhedena bhinnā yat yugapat bhāṣaṇaspṛśaḥ* and *ekasmin vākye anekārthatā* to Mammaṭa,[43] *padaistaireva bhinnairvā vaktyekameva hi*[44] to Vāgbhaṭa, *viśeṣyasyāpi sāṁya*[45] to Ruyyaka and to Vidyādhara,[46] *śliṣṭaiḥ padaiḥ anekārthābhidhāna,*[47] to Viśvanātha, *nānārthasaṁśrayaḥ*[48] to Appayya Dīxita and *śrutyaikayā anekārthapratipādanaṁ*[49] to Jagannātha.

In Daṇḍin's examples of both *abhinnapada* and *bhinnapada*, the word *rājā* means the king and the moon as well: both the *upameya* and the *upamāna* are expressed by a single word. The relevant attributes in relation to both show how they are liked[50] and how they are troublesome[51] and are expressed by the remaining words simulataneously. However, a subject and any of its adjectives qualifying may stand vice-versa as we find in the following stanza:

Mahībhṛdbhūrikaṭakaḥ tejasvī niyatodayaḥ |
Dakṣaḥ prajāpatiścāsīt swāmī śaktidharaśca saḥ ||[52]

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41 Vaktuṁ samarthamarthaṁ suśliṣṭākliṣṭavividha padasandhi |
Yugapadanekaṁ vākyaṁ yatra vidhīyeta sa śleṣaḥ ||
—Kāvyālaṅkāra, IV. 1

42 Śleṣo'nekārthakathanaṁ padenaikena kathyate |
Padakriyākārakaiḥ syāt bhinnābhinnaiḥ sa ṣaḍvidhaḥ ||
—Sarasvatīkaṇṭhābharaṇa, IV. 5

43 Kāvyaprakāśa, IX. 84 and X. 96

44 Padaiḥ..hi. Anekamarthaṁ yatrāsau śleṣa ityucyate yathā.
—Vāgbhaṭālaṅkāra, IV. 127

45 Viśesyaṣyāpi sāṁye dvayorvopādāne śleṣaḥ.
—Alaṅkārasarvasva: Sūtra 34

46 Yatra viśeṣyaviśeṣaṇasāṁyaṁ sa śleṣaḥ. —Ekāvalī, VIII. 26

47 Śliṣṭaiḥ padairanekārthābhidhāne śleṣa iṣyate |
Varṇapratyayaliṅgānāṁ prakṛtyoḥ padayorapi || —Sāhityadarpaṇa, X. 11.

48 ..śleṣo varṇyāvarṇyobhayāśritaḥ. —Kuvalayānanda - 64

49 Śleṣaḥ. - Rasagaṅgādhara; Dvitīyamānanaṁ.

50 Asāvudayamārūḍhaḥ kāntimān raktamaṇḍalaḥ |
Rājā harati lokasya hṛdayaṁ mṛdubiḥhkaraiḥ || —Kāvyādarśa, II. 311

51 Doṣākareṇa saṁbadhnannakṣatrapathavartinā |
Rājñā pradoṣo māmitthamapriyaṁ kiṁ na bādhyate || —Ibid 312

52 Daṇḍin has given this stanza as an example of *avirodhiśleṣa*. Ibid 321

Here, the word *mahībhṛt* if is taken to mean a king under description the word *dakṣaḥ* and *prajāpatiḥ* stand to qualify the king along with other adjectives; but, if we take *dakṣaḥ prajāpatiḥ* as the sujbect under description the word *mahībhṛt* qualifies him that he was a king; and because of their mutual substitutable features as adjectives the words, though different to mean different subjects, constitute a pun as defined by Daṇḍin and others.

(7) THE NATURE OF WORDS IN PUN

The way in which punning words are analysed is paved by Daṇḍin for the forth-coming thinkers. *Śliṣṭaṁ*, he mentioned, occurs with two types of words, not split and split *abhinnapada* and *bhinnapada*.[53] He explained them with words *rājā* and *nakṣatrapatha*. The word *rājā* is a double -entendre, meaning the king and the moon and it is not split; whereas, the word *nakṣatrapatha* as a whole means *sky* and if split as *na*+*kṣatrapatha*, it means *not befitting a warrior.*

Udbhaṭa's analytical mind proceeds further. His intention of expanding these two aspects aroused tumult among the later rhetoricians. His novel use of words *ekaprayatnoccārya* and *tacchāyā*, corresponding to *abhinnapada*, and *bhinnapada* respectively tends towards grammatical[54] accuracy and hints at his effort to be more precise than his predecessors. What Udbhaṭa means is expanded in brief by his renowned commentator, Bhaṭṭendurāja who writes up *arthabhedena tāvat śabdā bhidyanta iti bhaṭṭodhaṭasya siddhāntaḥ;*[55] and both are proved pale iṅ times ahead.

So far as *abhinnapada* is concerned the above said grammatical

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53 Tadabhinnapadaṁ bhinnapadaprāyamiti dvidhā || —Kāvyādarśa, II. 310

54 (*i*) Yesāṁ halsvaraprayatnādīnāṁ sāṁyaṁ. . . .
—Laghuvṛtti to IV. 50: Kāvyālaṅkārasārasaṅgraha.

(*ii*) *Prayatna* grammatically means efforts of articulation. *Āsyaprayatna*, as it is called so, is of *ābhyantara* and *bāhya*–internal and external: *Catvāra ābhyantarāḥ prayatnāḥ. . spaṣṭatā, īṣatspaṣṭatā, saṁvartatā, vivartatā ceti. .* kāśikā to Pāṇini–sūtra, I. i. 9.

55 In Laghuvṛtti. It corrosponds to the grammarians' view: – *Tridhā śabdā bhidyante rūpataḥ, svarūpataḥ arthataśca.*

phrase is not acceptable. As Śrīvidyācakravartin, a commentator on the Kāvyaprakāśa exposes, Mammaṭa accepts this in case of words of the same pronunciation but orthographically different.[56] The *Alaṅkārasarvasva*, though agrees with Indurāja's explanation, yet, opines that as regards *abhinnapadaśleṣa* the grammatical inference is not necessary and it substitutes here the image of *ekavṛntagataphaladvayanyāya*[57] for the dictum *arthabhedāt śabdabhedaḥ;* and it is reasonable because here the process of suggestion of two meanings is a poetic one. *Candrikā*,[58] a commentary on the *Rasagaṅgādhara* while explaining the summarizing function of all such views made by Jagannātha remarks that it is hardly reasonable to talk of two words in *abhaṅgaśleṣa* as per the dictum *yāvanti pravṛttinimittāni tāvantaḥ śabdāḥ* as there is no orthographical change possible. The commentator gives an example: *tvāmaniśaṁ sa hariḥ pātu* where the word *hariḥ* remains unchanged in both the meanings, Viṣṇu and Sūrya. The word *bhāsvatkara*[59] given by Udbhaṭa himself means the rays of the sun as well as the shining arms (of Pārvatī) without making any change in the pronunciational effort.

The word *tacchāyā* employed by Udbhaṭa with every care corresponds to *bhinnapada* of Daṇḍin and to this extent Mammaṭa has nothing to dispute nor he has any objection with the theory that Indurāja propounds,- *words are regarded different due to the difference of meaning.* It is because in *bhinnapadaśleṣa* different words are coalesced and pronounced alike in different expressions as seen in the phrase *nakṣatrapatha.* We shall take another example from

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56 *Arthabhedena śabdabheda iti darśane*-Kāvyaprakāśa vṛtti to IX. 84 & ..*eka eva śabdo nānārthapratipādane prabhavatīti kathaṁ, vācyābhedāt śabdabhedaḥ.. Tadāśrayaṇe śabdabhedaḥ*—Saṁpradāyaprakāśinī.

57 Yadyapi arthabhedāt śabdabheda iti darśane *raktacchadatvaṁ* ityādāvapi śabdāśrito'yaṁ tathāpyaupapattikatvāt atra śabdabhedasya pratīteḥ ekatāvasāyānnāsti śabdabhedaḥ....ekavṛntagataphaladvayanyāyena arthadvayasya śabdaśliṣṭatvaṁ.-Sarvasva.

58 Sanskrit commentary by Pt. Śrī Madanamohana Jhā.

59 In *Svayaṁ ca pallavātāmrabhāsvatkaravirājinī |*
Prabhātasandhyevāsvāpaphalalubdhe hitapradā ||
—(kum.) Kāvyālaṅkārasārasaṅgraha, IV. 15

the verse of Udbhaṭa, *asvāpaphalalubdhehitapradā*[60] which, if resolved as *a+su+āpa+phalalubdhe īhitapradā* means (Pārvatī is) a bestower of desired objects which are not easily available to one who longs for them and, if resovled as *svāpasya phale na lubdhāḥ ye teṣu hitapradā* means (the Dawn is) a bestower of benefits to those who are not mad after sleep. Hereafter, controversy arises between Udbhaṭa and Mammaṭa in stating the manner of the words-splitting. In such cases of different expressions, Udbhaṭa states, the function of words-splitting occurs through some changes in accents, efforts and such other attributes[61]. Bhaṭṭendurāja in his *Laghuvṛtti* explains the accentual functions in detail in all the three stanzas given to illustrate pun by Udbhaṭa. Scholars like Kuntaka have followed him here without any discussion whatsoever.[62] But Mammaṭa refutes the statement and the explanation on the very face by quoting a contradictory dictum *kāvyamārge svaro na gaṇyate.* It suffices him to say that the words are coalesced[63] and pronounced simultaneously. However the *Alaṅkārasarvasva* upholds the view of Bhaṭṭodbhaṭa[64]. But in the point of fact what Mammaṭa views is absolutely reasonable and ipso facto, the later scholars like Viśvanātha do not mention this aspect in their theory of pun nevertheless they discuss while dealing with what their predecessors said just as *iha kecidāhuḥ....yatrodāttādi svarabhedāt bhinnaprayatnoccāryatvena....*[65] and so on.

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60 Ibid.

61 Svaritādiguṇairbhinnairbandhaḥ śliṣṭamihocyate ||
—Kāvyālaṇkārasārasaṇgraha, IV. 9

62 *Sa eva svarādidharmāṇāmudāttādīnāmanyatvād bhidyate.*
—Vakrokttjīviata, III. 44 vṛtti (Dr. K. Krishnamoorthy edn. Karnataka Uni. 1977)

63 ..yat yugapat uccāraṇena śliṣyanti bhinnaṁ svarūpaṁ hnuvate..
—Kāvyaprakāśa, IX. 84 vṛtti.

64 Tatrodāttādi svarabhedāt prayatnabhedāt ca śabdānyatve śabdaśleṣaḥ.
—Sarvasva.

65 Lokanāthaśarmā in his commentary on *Sāhityadarpaṇa* proves Viśvanātha's unwillingness in accepting *svaritādibheda*:

Bhinnau vijātīyau bāhyābhyantaraprayatnena bhinnau....ekaprayatnoccāraṇe ekavidhasvarasyaiva saṁbhavāt..nāvaśyakamiti bhāvaḥ.. –Lakṣmī Vyākhyā.

bhava, avayava, tatva and *virodhābhāsa*.[74] A comparitive study between the Kāvyādarśa and the Kāvyālaṅkāra, in this respect, proves that Rudraṭa has only systematically compiled the scattered varieties of pun found in the former work treated in different contexts, i.e., while mentioning *abhinnapadaśleṣa, śleṣamūlavirodha, śleṣāviddhārthāntaranyāsa* and so on.

Both, Udbhaṭa and Rudraṭa are one to view that pun produces an impression of any other *alaṅkāra*, may be simile, metaphor or any other figure of speech pertaining to sense. Therefore, pun, verbal as well as semantic, is an *arthālaṅkāra* to both these thinkers.[75]

The Dhvanikāra does not talk on this aspect of *śleṣa* though he deals with the scope of pun in detail because he concentartes himself mainly in distinguishing pun and suggestive sense.[76] But from his rival scholar, Mahimabhaṭṭa we can assertain that he thinks only of the two kinds of experience of pun,[77] viz., *śabdaśleṣa* and *arthaśleṣa*. The founder of the Vakrokti-theory mentions pun under *vākyavakratā*.[78] He approves what Udbhaṭa meant and adds one more kind to the two kinds of pun already established and calls it *ubhayaśleṣa*.[79]

Mammaṭa, the unparalleled popular poetic thinker[80] readily accepts the terms *śabdaśleṣa* and *arthaśleṣa*; but, at the same time he

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74 Vide ibid. 2.

75 For detail see chapter III further.

76 *Nanu śabdaśaktyā yatrārthāntaraṁ prakāśate sa yadi dhvaneḥ prakāraḥ ucyate tadidānīṁ śleṣasya viṣaya evāpahṛtaḥ syāt, nāpahṛta ityāha....*
—Dhvan. II. 21 (introducing)

77 Sa cāyaṁ dvividhaḥ śleṣaḥ śabdārthaviṣayatayā ucyate.
—Vyaktiviveka, II. 82-84 (Introducing)

78 Tadekaśabdavācyatvamarthayordhāryate dvayoḥ; Śleṣābhidhāno'laṅkāraḥ tādṛgvācakavācyatā.
—Vakroktijīvita, III. 44 (Dr. Krishnamoorthy's edn. K.U.D. 1977)

79 Yaḥ śrutisāmarthyāt sa iva anubhūyate asau tādṛgucyate. Punaḥ sa eva svarādidharmāṇāṁ....anyatvād bhidyate....Yatraikasmin kvacidvākyaikadeśe, tadekaśabdavācyatvaṁ dvayoḥ.. Ataḥ tribhiḥ.. arthaśleṣaḥ, śabdaśleṣaḥ, ubhayaśleṣa iti. —Ibid, vṛtti.

80 Vide the *Foreword* by G. S. Mahajani to Dr. R. C. Dwivedi's "*The Poetic Light*":

finds fault with the concept of *arthaśleṣa* as propounded by Bhaṭṭodbhaṭa and as approved by Rudraṭa as well. He states the adequate nature of *śabdaśleṣa* logically. He modifies the *arthaśleṣa* of Udbhaṭa and calls it *abhaṅgaśleṣa*[81]: further, he includes it in the list of *śabdaśleṣa* of Rudraṭa, as the ninth variety.[82] In the stanza,

> "*Yo'sakṛt paragotrāṇāṁ pakṣacchedakṣaṇakramaḥ;*
> *Śatakoṭidatāṁ bibhrat vibudhendraḥ sa rājate.*"

given by him to illustrate this point, both the king and Lord Indra are praised by paronomastic words *gotra*, *pakṣa*, *śatakoṭi* and *vibudhendra* which are not split but mean race as well as mountain, party as well as wing, hundreds of crores as well as thunderbolt and foremost of the learned men as well as Lord Indra respectively. He accepts Rudraṭa's eight reasonable divisions of *śabdaśleṣa* and calls *sabhaṅgaśleṣa*[83].' Both these *abhaṅgaśleṣa* and *sabhaṅgaśleṣa* are the two categories of *śabdaśleṣa* to Mammaṭa[84] and, as he thinks, they constitute only *śabdālaṅkārā*. He takes a clue from Udbhaṭa and Rudraṭa themselves who included even *śabdaśleṣa*, of their own concept to the list of *arthālaṅkāras*[85] and refers to Rudraṭa's defensive way of giving an analogy of *upamā* and *samuccaya* to prove *śleṣa* as solely *arthālaṅkāra* and attacks them by asking why, if the case being so, they had not brought *anuprāsa* and *yamaka* under the perview of figures of sense[86]. Thus, Mammaṭa refutes

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81 *Svayaṁ ca pallavātāmrabhāsvatkara....* iti abhaṅga śleṣaḥ.
—Kāvyaprakāṣa, IX. 85 vṛtti.

82 Bhedābhāvāt prakṛtyādeḥ bhedo'pi navamo bhavet ||
—Kāvyaprakāśa, IX. 85

83 Vide ....*bhinnaṁ svarūpaṁ hnuvate* & *Prabhātasandhyevāsvāpa....* iti sabhaṅgaśleṣaḥ.—Vṛtti to 84th and 85th kārikas of Kāvyaprakāśa. IX.

84 ..dvāvapi śabdaikasamāśrayau iti dvayorapi śabdaśleṣatvamupapannaṁ. Na tu ādyasya arthaśleṣatvaṁ.—Ibid.

85 *Śabdaśleṣo'rthaśleṣaśceti dvividho'pyayaṁ arthālaṅkāramadhye gaṇito'nyairiti kathamayaṁ śabdālaṅkāraḥ?* &. *Śabdaśleṣa iti cocyate arthālaṅkāramadhye ca lakṣyate iti ko'yaṁ nayaḥ?* –Ibid.

86 Vide Rudraṭa's Kāvyālaṅkāra, IV. 32 & *Arthamukhaprekṣitvameṣāṁ śabdānāmiti cet', anuprāsādīnāmapi tathaiveti te'pyarthālaṅkārāḥ kiṁ nocyante?*
—Kāvyaprakāśa, vṛtti to 85

to consider the principle of the support and the supported (*āśrayāśrayībhāva*). His explanatory reasoning makes it clear that either a blemish or an excellence or a figure of speech, if appears in compresence of certain word or words, as the case may be, and if it is not persistent by the use of substituting words to those already employed, it is verbal; e.g. if the words *sūryakiraṇa* and *nidrā* are substituted to the words *bhāsvatkara* and *svāpa* the pun there disappears. If pun persists even in absence of the particular word or words, as the case may be, i.e. bears change of words (śabdaparivṛttisahatva), it is called that of sense[87]. In the verse given by Mammaṭa to show *arthaśleṣa, stokenonnatimāyāti....* even if we substitute the word *alpena* to the word *stokena* pun persists still. Similarly, the word *trijagadratna* found in Udbhaṭa's verse certainly can be substituted with words like *alaukikaratnaṁ* and the sense, we find, no changed. But Udbhaṭa, as Indurāja interpretes, treats this word as equal to the word *bhāsvatkara.* Certain words in a particular context cannot be substituted with synonymous words as seen in the description of the king, Vibhākara[88]. The word *vibhākara* also means the sun and the attributes if qualify both, it is *arthaśleṣa* to Mammaṭa, which, according to him, should be mentioned in the list of *arthālaṅkāras*. Thus, Mammaṭa takes the principle of *anvaya* and *vyatireka* to test whether a pun belongs to word or to sense even after accepting that a figure belongs to that in which it abides[89].

Next work to deal with pun remarkably is the Alaṅkārasarvasva wherein Ruyyaka and *Maṅkhuka*[90] uphold the notion of

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87 *Doṣaguṇāalaṅkārāṇāṁ śabdārthagatatvena yo vibhāgaḥ so'nvayavyatirekābhyāmeva vyavatiṣṭhate.... atra śleṣastu sa viṣayaḥ yatra śabdaparivartane'pi na śleṣatvakhaṇḍanā.* –Ibid.

88 Vide explanatory stanza No. 425 in the X chapter of the Kāvyaprakāśa.

89 Yo'laṅkāro yadāśritaḥ sa tadalaṅkāraḥ ityapi kalpanāyāṁ anvayavyatirekau avaśyāśrayitavyau.... –Ibid, 141, vṛtti.

90 The authorship of the vṛtti in *Alaṅkārasarvasva* is ascribed to Maṅkhuka: Vide Alaṅkārasarvasva, Kāśī Sanskrita granthamālā, 206: Bhoomikā PP. 6-15, edited by Revā Prasād Dwivedi. Some other scholars opine that Maṅkhuka had edited and altered the vṛtti. –Vide Dr. P. V. Kāṇe's *History of Sanskrit Poetics* PP. 277-78

śabdaśleṣa and *arthaśleṣa* of Udbhaṭa and accept Kuntaka's one more kind of experience of pun- *ubhayaśleṣa*. In the verse given as an example[91], the word *raktacchadatvaṁ* means *of red petals* as well as *of red garments* and it is not split; likewise, the word *puṣpeṣu* means *of flowers* as well as *of ladies* and the word *ruciṁ* means *beauty* as well as *interest* but not split: whereas, the phrase *nālaṁ jalaiḥ saṅgataṁ* means *on the stalk in the water* if not split; and if split as *na+alaṁ jaḍaiḥ saṅgataṁ* it means *not in the company of stupid persons*. The Alaṅkārasarvasva points out that the former two are the case of *arthaśleṣa* and the latter is the case of *śabdaśleṣa*. And, as the two varieties are brought in a single stanza, it is an example of *ubhayaśleṣa*[92] also.

It seems strange that the Alaṅkārasarvasva treats pun on the line of Udbhaṭa's idea not only by mentioning the nature of words-splitting through accents, efforts etc. but also by modifying and confirming Udbhaṭa's idea of *arthaśleṣa* exclusively as *arthālaṅkara* neglecting the ponit of objection that Mammaṭa raised logically in this context. It holds *abhaṅgaśleṣa* pertaining to word also as *arthālaṅkāra*; because, we find the words *puṣpeṣu* and *ruciṁ* which stand for *arthālaṅkāra* to the Alaṅkārasarvasva, if substituted with *sumanassu* and *śobhāṁ* respectively loose their punning capacity. Somehow, it agrees Mammaṭa's treatment of Udbhaṭa's *śabdaśleṣa* and confirms that it is solely verbal. And thus, here, the author of the Alaṅkārasarvasva differs from Udbhaṭa. According to the analogical process of the Alaṅkārasarvasva, in the case of the words *raktacchadatvaṁ* and the like, i.e., in *abhaṅgaśleṣa*, both the word and its meaning are meant to beautify the sense as an ornament to its bearer just as seen every where; and, here, it prefers once

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91 Raktacchadatvaṁ vikacā vahanto
nālaṁ jalaiḥ saṅgatamādadānaḥ |
Nirasya puṣpeṣu ruciṁ samagrāṁ
padmā virejuḥ śramaṇā yathaiva ||

In this stanza the lotuses and the monks are described simultaneously.

92 ....*śabdārthobhayagatatvena vartamānatvāt trividhaḥ.....śabdaśleṣaḥ yatra prāyeṇa padabhango bhavati.*

Arthaśleṣastu yatra svarādi bhedo nāsti. Saṅkalanayā tu ubhayaśleṣaḥ. Alaṅkārasarvasva: vṛtti to 34th sūtra.

again, like Rudraṭa, to *āśrayāśrayibhāva*-the principle of the support and the supported[93] rather than the principle of *anvaya* and *vyatireka*. However, there is a remarkable and even resaonable contribution of the Alaṅkārasarvasva to this aspect of pun and that is applying *ekavṛntagataphaladvayanyāya* and *jatukāṣṭhanyāya*-the maxims of *two fruits in a single stem* and *lacquered wood* to *abhaṅgśleṣa* and *sabhaṅgaśleṣa* respectively.

Jayadeva gives three varieties of pun, viz., *khaṇḍaśleṣa, bhaṅgaśleṣa* and *arthaśleṣa*[94] where the former two correspond with *śabdaśleṣa* of his predecessors. Just as Bhoja and Vāgbhaṭa[95] he too does not go deep into the process of verbal pun and semantic pun as well.

Viśvanātha, at the very outset, accepts the eight types of *śabdaśleṣa* as propounded by Rudraṭa and as accepted by Mammaṭa. Unlike the Kāvyaprakāśa his Sāhityadarpaṇa does not mention *abhaṅgaśleṣa* as the ninth type of *śabdaśleṣa* but follows the Alaṅkārasarvasva, of course in different sense altogether, and speaks of verbal pun falling under three categories, viz., *sabhaṅga, abhaṅga* and *ubhayālaṅkāra*[96]. Viśvanātha rummages the views of both, that of *Udbhaṭa-school* and that of Mammaṭa as regards conferring pun either to word or to sense and prefers to follow the latter by accepting the principle of *śabdaparivṛttisdhatva* only as a means to decide whether a pun is verbal or semantic anb he denies the prin-

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93 Alaṅkāryālaṅkaraṇabhāvasya lokavadāśrayāśrayibhāvenopapatteḥ....& pūrvatra anvayavyatirekābhyāṁ śabdahetukatvāt śabdālaṅkāramiti cet, na āśrayāśrayibhāvenālaṅkāratvasya lokavad vyavasthānāt. –Ibid.

94 Vide Candrāloka: V Mayūkha: from 63rd onwords.

95 Bhoja simply mentions, of course, with due examples, six varieties of pun including *abhinnapada* and *bhinnapada*. The remaining ones are *abhinnakriyā, bhinnakriyā, abhinnakāraka* and *bhinnakāraka*. —Vide Śṛṅgāraprakāśa, X chapter. &. Vāgbhaṭa speaks of '*tatpadaśleṣa*' and '*bhinnapadaśleṣa*' where the former corresponds to *abhinnapadaśleṣa*: —Vide Vāgbhaṭālaṅkāra IV. 127-129.

96 Varṇapratyayaliṅgānāṁ prakṛtyoḥ padayorapi; Śleṣādvibhaktivacanabhāṣāṇāmaṣṭadhā ca saḥ; Punastridhā sabhaṅgo'thābhaṅgastadubhayātmakaḥ. —Sāhityadarpaṇa, X. 11-12.

ciple of *the support and the supported* as it leads to the fallacy of unwarrantable pervasive nature (ativyāpti) by including even alliteration and the like among the *arthālaṅkāras* because they also concern meaning through their capacity of stimulating the intended sense[97].

We find Appayya Dīxita, another extremist, criticizing Mammaṭa and Ruyyaka as well, who goes back to Daṇḍin's two categories of pun -*bhinnapada* and *abhinnapada* by calling them *sabhaṅgaśleṣa* and *abhaṅgaśleṣa* and upholds Udbhaṭa's view that both these are *arthālaṅkāras* exclusively[98].

Jagannātha reviews[99] all the three views of Udbhaṭa, Mammaṭa and Ruyyaka and agrees with Mammaṭa. He finds pun in two categories -*anekadharmapuraskāreṇa* and *ekahdarmapuraskāreṇa*. In the first, many meanings are expressed through a single pronunciation and in the second one expressed meaning is found conveying more than one sense. The first category is considered of two types, viz., *sabhaṅga* and *abhaṅga*-pun where words are split and pun where words are not split which correspond to the nine types of *śabdaśleṣālaṅkāra* of Mammaṭa while the second category makes the third type of pun which is purely based on sense and which corresponds to Mammaṭa's concept of pun pertiaining to sense[100].

In my opinion, we should act as per the maxim of *the swan and the milk* and we should take for granted the concept of *bhinnapada*

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97 Arthamukhaprekṣitayā cārthālaṅkāratve'nuprāsādīnāmapi rasādiparatvenārthamukhaprekṣitayārthālaṅkāratvaprasaṅgaḥ .... arthālaṅkāratvaṁ śabdaparivartane'pi na śleṣatvakhaṇḍanā.... —Ibid.

98 Tatra Sabhaṅgaśleṣaḥ śabdālaṅkāraḥ abhaṅgaśleṣastu arthālaṅkāra iti kecit. Ubhayamapi śabdālaṅkāra ityanye. Ubhayamapi arthālaṅkāra iti svābhiprāyaḥ. —Kuvalayānanda, vṛtti to 65

99 *So'yaṁ śleṣaḥ sabhaṅgo'bhaṅgaścārthālaṅkāra evetyaudbhaṭāḥ. Ubhāvapyetau śabdālaṅkarau....tṛtīyastvarthālaṅkāraḥ....iti Mammaṭabhaṭṭāḥ. Sa tu....iti alaṅkārasarvasvakārādayaḥ.* —Rasagaṅgādhara, II

100 Tatrādyaḥ sabhaṅgaḥ dvitīyohyabhaṅga iti vadanti. Tratīyastu śudhaḥ —Ibid

and *abhinnapada* of Daṇḍin, the terms *śabdaśleṣa* and *arthaśleṣa* of Udbhaṭa, the eight divisions of *śabdaśleṣa* of Rudraṭa along with its ninth division as mentioned by Mammaṭa, the two maxims, viz., *lac and wood* and *two fruits in one stem* as proposed by the Alaṅkārasarvasva to *śabhaṅgaśleṣa* and *abhaṅgaśleṣa* respectively and finally, the concept of *śabdaśleṣa* and *arthaśleṣa* of the Mammaṭa-School.

(9) THE OBJECTS OF PUN RELEVANT AND IRRELEVANT

Ruyyaka finds no better way than to point out the nature of the expressive senses in a pun whether relevant or irrelevant, which his predecessors, including Mammaṭa had not conspicuously dealt with. His definition of pun *Viśeṣyasyāpi sāmye dvayorvopādāne śleṣaḥ* requires the definition of *samāsokti*, of his own *viśeṣaṇānāṁ sāmyādaprastutasya gaṁyatve samāsoktiḥ* to convey us its complete meaning including the objects of pun. In *samāsokti*, owing to the paronomastic attributes, an irrelevant object which is unexpressed, is suggested. Pun is the next stage where two objects, relevant as well as irrelevant are expressed simulataneously through the punning words even with substantives. The vṛtti, here, explains that the two objects under description may be both relevant or both irrelevant or relevant and irrelevant as well[101].

Relevance and irrelevance are decided with reference to a given context that a reader finds to have been defined suggestively by a writer. Sensible poets never use words that paronomastically (or suggestively) convey thoroughly irrelevant meanings; what is called *irrelevance* in a context is nothing but the absence of direct qualitative reference to an object of description; and on almost all occasions it serves the purpose of comparison of the object mainly dealt with. When a reader happens to be a man of powerful imagination and of manifold experience he finds that nothing is totally irrelevant under all circumstances.

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101 *Tatra dvayoḥ prākaraṇikayoḥ aprākaraṇikayoḥ prākaraṇikāprākaraṇikayorvā śliṣṭapadopanibandhe śleṣaḥ.* —Alaṅkārasarvasva: sūtra, 34-vṛtti.

In the verse *yena dhvastamanobhavena*[102] both Umādhava and Mādhava are relevant under description because the words here shape themselves to express the two persons as well as their attributes such as *the destroyer of cupid* etc. as regards Lord Śiva and *the destroyer of the demon Śakaṭa* etc. as regards Lord Viṣṇu.

In the case of pun where both irrelevant objects are expressed the words denoting the object of comparison under description drive themselves to denote another object of comparison followed by the paronomastic nature of words which express attributes pertaining to each of the objects simultaneously. For example:

Nītānāmākulībhāvaṁ lubdhairbhūriśilīmukhaiḥ ।
Sadṛśe vanavṛddhānāṁ kamalānāṁ tadīkṣaṇe. ॥

In this verse the objects under description, viz., the eyes of the lady, because of the eye-lashes, appear like lotuses grown up in water (vanavṛddhānāṁ) which are afflicted by the countless greedy bees. And the standard of comparison still proceeds further through the words *vanavṛddhānāṁ kamalānāṁ* to mean that the eyes of the lady appear like those of deers (kamalānāṁ) grown up in forest, which are afflicted by a number of arrows of the hunters; and further, once again, with the compound word *tadīkṣaṇe* added to the word *kamalānāṁ* the standard of comparison itself becomes the object of comparison as well, because, here, it means that the eyes of the deer are similar to lotuses followed by the paronomastic attributes. Here, as the *vṛtti* points out,[103] because of the two standards of comparison-the lotuses and the eyes of deer which are expressed directly, it is a pun possesseing both irrelevant objects in the given context.

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102 *Yena dhvastamanobhavena balijitkāyaḥ purāstrīkṛto Yaścodvṛttabhujaṅgahāravalayo gaṅgāṁ ca yo'dhārayat* ।

Yasyāhuśśaśimacchirohara iti stutyaṁ ca nāmāmarāḥ Pāyātsa svayamandhakakṣayakaraḥ tvāṁ sarvado mādhavaḥ ॥

—Atra hariharayordvayorapi prākaraṇikatvaṁ. —Ibid

103 Padmānāṁ mṛgāṇāṁ copamānatvādaprākaraṇikatvaṁ. —Ibid.

In the verse *svecchopajātaviṣayo'pi*[104], the object under description is a vain-master and the expressive sense applying to him is a relevant one. He is compared to Manobhava (cupid) who is here the irrelevant one and all the words including *īśvaradurvidagdhaḥ* express paronomastically the attributes qualifying him. Here, we are to note that the noun qualified (Manobhava) is not paronomastic; or else, it would be the case of *śabdaśaktimūladhvani*.[105]

We may find here Bhāmaha being justified by Ruyyaka for, in all of his three types of pun, viz., *sahokti*, *upamā* and *hetunirdeśa* the two objects under description are expressed in different words- *mārgadrumāḥ* and *mahāntaḥ*, *surājānaḥ* and *ghanāḥ*,*tvaṁ* (*the king*) and *udanvan*[106] respectively where the trees by the road-side, the good kings and the king respectively are relevant objects under description who are similar to great persons, clouds and the sea respectively which are irrelevant objects under description in the given context.

Next comes Vidyādhara who accepts only the first two categories, of pun viz., *prākaraṇika* and *aprākaraṇika*; and the third one, he holds, is not of pun but of *śabdaśaktimūladhvani*[107]. As an example of pun possessing both objects relevant, he gives a stanza[108] where

104 *Svecchopajātaviṣayo'pi na yāti vaktuṁ*
Dehīti mārgaṇaśataiśca dadāti duhkhaṁ ।
Mohāt samākṣipati jīvitamapyakāṇḍe
Kaṣṭaṁ manobhava iveśvaradurvidagdhaḥ ॥
—Ibid, quoted from the Harṣacarita—II.

According to Dr. P. V. Kāṇe this stanza denotes a third meaning also applying to Lord Śiva. —Vide notes to the Harṣacarita edited by him: Motilal publication. But the Alaṅkārasarvasva takes only two meanings explained above: *Īśvaramanobhavayoḥ prākaraṇikāprākaraṇikatvaṁ.*

105 *Tṛtīyastu prakāro viśeṣaṇasāṁya eva bhavati. Viśeṣyasāmye tu arthaprakaraṇādinā vācyārthaniyame arthāntaragatadhvanerviṣayaḥ syāt.* —Ibid

106 Vide Bhāmaha's Kāvyālaṅkāra, III. 18–20

107 Ayaṁ prākaraṇikayoreva aprākaraṇikayoreva vā abhidheyatvena bhavanna dvaividhyamatikrāmati.....prakṛtāprakṛtagocare tu ubhayasāṁye dhvaniḥ eva na śleṣa ityāhuḥ —Ekāvalī, VIII. 26. vṛtti.

108 *Kandarpodayamāśrayadbhiralasaiḥ kāntārasaṁprāpitaiḥ*
Śaśvatsānucaraiḥ prabhūtakanakottuṅgakṣayairbhūṣitaiḥ ।
Rājan vīra nṛsimha deva bhavato mitraiḥ samastairapi
Prāpyante nanu citramatrayugapat tāstāḥ parābhūtayaḥ. ॥ —Ibid.

the king Nṛsiṁha's friends and enemies as well, are connected with the context through the euphonic combination in the phrase *bhavato mitraiḥ* which is split as *bhavataḥ mitraiḥ* and *bhavataḥ amitraiḥ* as well, and the remaining words express paronomastically the king's liberality and bravery towards them respectively. The stanza[109], given for pun possessing both the objects irrelevant means mainly the lustre of the sword, under description, that conquers Vibhāvasu. Pun plays on the word *vibhāvasu* and it expresses fire as well as the sun and the remaining words except *bhavatastejaḥ* express double-entendre referring to both these irrelevant objects. The phrase *bhavatastejaḥ*, stands common to all the three objects as it is.

Vidyādhara calls the third category of the Alaṅkārasarvasva, viz., *prākaraṇikāprākaraṇika* not as pun but as suggestive sense based on the verbal power. Here, he thinks, the words denoting the qualified-*viśeṣya* are similar to the words denoting attributes in conveying double-entendre and that the context does not require at all. To explain, he gives a stanza:

Hiraṇyakaśipukṣetradānadarśitavismayaḥ I
Na kasya ślāghanīyo'si narasiṁha jagatpate II

where the word *narasiṁha* denoting the qualified is subjected to pun and it means the god Narasiṁha also who had torn the heart of the demon, Hiraṇyakaśipu; whereas, the poet intends to praise the king -the best of all men who causes wonder by giving gifts of gold, food and lands. No doubt this stanza, as it is, conveys the suggestive sense that Vidyādhara thinks of. But such an instance is not the case of *prākaraṇikāprākaraṇika* what Ruyyaka meant. Because in the stanza *svecchopajāta*. . . . , quoted by him the word *manobhava* expresses single meaning only. In my opinion, the same stanza that Vidyādhara gives, if read as,

Hiraṇyakaśipukṣetradānadarśitavismayaḥ I
Nṛsiṁhasadṛśo'si tvaṁ ślāghyaḥ kasya na bhūpate II

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109 *Nijakarakalitasvāhaṁ kāṣṭhāśleṣopanītamāhātmyaṁ* I
Haṁmīramānamardana bhavatastejo vibhāvasuṁ jayati. II —Ibid

suits the third category of Ruyyaka and therefore the category *prākaraṇikāprākaraṇika* exists undoubtedly.

With certain changes in the concept of pun Appayya Dīxita accepts it in all the three categories of Ruyyaka and Maṅkhuka by calling them *varṇya*, *avarṇya* and *ubhaya*[110]. They are called *prakṛtānekaviṣayaḥ*, *aprakṛtānekaviṣayaḥ* and *prakṛtāprakṛtāne kaviṣayaḥ* respectively. He takes the phrase *sarvadomādhavaḥ*[111] to explain *prakṛtānekaviṣayaśleṣa* and gives another example ....*pūtanāmāraṇakhyātaḥ*....[112] where words split as *pūtanāmā* + *raṇakhyātaḥ*.. to mean Rāma on the one hand and *pūtanā* + *māraṇakhyātaḥ*..to mean Krishṇa on the other. To *aprakṛtānekaviṣayaśleṣa* he gives an example of the face of a damsel which is compared to a lotus. The word *abja* in the phrase *abjena tvanmukhaṁ tulyaṁ hariṇāhitasaktinā* means also the moon: thus, it possesses two irrelevant objects. And to make it clear, he quotes the verse. *Nītānāmākulībhāvaṁ*....given in the Alaṅkārasarvasva itself. Further, he gives an example of the *ubhayaśleṣa*. The phrase *uccaradbhūrikīlālaḥ śuśubhe vāhinīpatiḥ* which would have been an example of *śabdaśaktimūladhvani* to the Mammaṭa-school, is given by Appayya Dīxita to illustrate the *prakṛtāprakṛtaśleṣa* where the meaning pertaining to the wounded general is relevant under description and the meaning pertaining to the sea-rise denotes the irrelevant object. To strengthen this idea of his *ubhayaśleṣa* he quotes the verse *Asāvudayamārūḍhaḥ*.... which is mentioned by Daṇḍin to explain *abhinnapadaśleṣa*. However, the examples given by Appayya Dīxita to illustrate this *ubhayaśleṣa* and his method of proving it is criticized by Jagannātha Paṇḍita.

Classification of pun into these three catagories is approved by Jagannātha Paṇḍita also. To explain the first one in all the three varieties, viz., *sabhaṅgaśleṣa*, *abhaṅgaśleṣa* and *arthaśleṣa*

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110 Nānārthasaṁśrayaḥ śleṣo varṇyāvarṇyobhayāśritaḥ I
—Kuvalayānanda, 64.

111 Sarvadomādhavaḥ pāyātsa yo'gaṅgāmadīdharat II —Ibid

112 Trātaḥ kākodaro yena drogdhāpi karuṇātmanā I
Pūtanāmāraṇakhyātaḥ sa me'stu śaraṇaṁ prabhuḥ II —Ibid. vṛtti.

he gives three stanzas orderly where words express two meanings simultaneously applicable to both the objects such as the treasure and the lotus in verse *saṁbhūtyarthaṁ sakalajagato....*[113] praised at a time. To explain the second one he gives a verse,

Harikarasaṅgādadhikaṁ ramaṇī yāpyatularāgasaṁvalitā |
Sundari tavānanāgre kamalābhā vigalitapratibhā ||

where the word *kamalābhā* means the beauty of Lakṣmī and the beauty of lotus which are irrelevant because the object under description is the face of a damsel. Further, he quotes a stanza[114] to show the third category of pun, viz., *prakṛtāprakṛtobhayāśritaśleṣa* where the meaning through paronomastic words applying to Bhīṣma is of a relevant object under description and the meaning denoting the month of Māgha is of irrelevant one. And, here, we can note that the word *māgha*, just as the word *manobhava* found in *Maṅkhuka's* quotation, is not subjected to double-entendre. Therefore, it cannot be the case of a suggestive sense and it is the pun of the third category only.[115]

The examples given by Appayya Dīxita for the third category of pun and his endeavour in proving them relevant to the topic concerned seems strange to scholars like Jagannātha Paṇḍita[116]. In the phrase *uccaradbhūrikīlālaḥ śuśubhe vāhinīpatiḥ* even the compound-word *vāhinipatiḥ* which denotes the substantive under description is paronomastic. Appayya Dīxita points out that Maṁmaṭa and his followers consider such a case as that of *śabdaśa-*

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113 Saṁbhūtyarthaṁ sakalajagato viṣṇunābhiprapannaṁ
Yannālaṁ sa tribhuvanagururvedanātho viriñciḥ |
Dhyeyaṁ dhanyālibhiratitarāṁ svaprakāśasvarūpaṁ
Padmākhyāṁ tatkimapi lalitāṁ vastu vastuṣṭaye'stu || –Rasagaṅgādhara, II

114 *Alaṁ himānī paridīrṇagātraḥ samāpitaḥ phālguṇasaṅgamena |*
Atyantamākāṅkṣitakṛṣṇavartmā bhīṣmo mahātmājani māghatulyaḥ ||—Ibid

115 *Viśeṣaṇavācakasyaiva śliṣṭatvaṁ na viśeṣyavācakasya. Tathātve tu śabdaśaktimūladhvaniruccheda eva syāt.*
Viśeṣaṇamātraśliṣṭatāyāmapi prakṛtāprakṛtadharmiṇorupādāne eva śleṣaḥ.
—Ibid.

116 Vide *Śleṣasaraḥ* in the *Alaṅkāramaṇihāraḥ*. pp. 179-181.

ktimūladhvani-suggestive sense through the word-power[117]. What the poet intends here is the praise of a general but not the sea. Mammaṭa views that where the *prakaraṇa* or the context restricts the expressive power of words which, even though, owing to their paronomastic nature, are capable of expressing an *asaṁbaddhārtha* or an irrelevant idea there it is the said type of *Dhvani* and the suggestive sense is to help avoid the incoherence[118]. He gives a stanza[119] where the word *kara* means the hand of a good king whom the poet intends to praise; but, the expressive power is not exhausted and it denotes the trunk of an elephant of a good species as well. The context does not require the second meaning; yet it is conveyed and not through indicative sense because the primary sense is compatible here; and therefore, according to Mammaṭa it is suggested[120].

Appayya Dīxita opines that Mammaṭa has failed to understand the Dhvanikāra properly. According to him Ānandavardhana means that in such cases where an *asaṁbaddhārtha* is expressed owing to the denotative power of words, it should be taken as the standard of comparison-*upamāna*; then the relevant idea shall be the object of comparision-*upameya* and the resultant is the simile suggested, which makes the pun striking. To get further clarification we can see the following stanza quoted by Ānandavardhana himself:

Dattānandāḥ prajānāṁ samucitasamayākṛṣṭasṛṣṭaiḥpayobhiḥ
Pūrvāhṇe viprakīrṇā diśi diśi viramatyahni saṁhārabhājaḥ |
Dīptāṁśordīrghaduḥkhaprabhavabhavabhayodanvaduttāranāvaḥ
Gāvo vaḥ pāvanānāṁ paramaparimitāṁ prītimutpādayantu ||

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117 *Yadatra prakṛtāprakṛtaśleṣodāharaṇe śabdaśaktimūladhvanimicchanti prāñcaḥ....* —Kuvalayānanda, 65. vṛtti

118 *Anekārthasya śabdasya vācakatve niyantrite* |
Saṁyogādyairavācyārthadhīkṛdvyāpṛtirañjanaṁ || —Kāvyaprakāśa, II. 19.

119 *Bhadrātmano duradhirohatanorviśāla-*
Vaṁśonnateḥ kṛtaśilīmukhasaṅgrahasya |
Yasyānupaplutagateḥ paravāraṇasya
Dānāmbusekasubhagaḥ satataṁ karo'bhūt ||

120 Itthaṁ saṁyogādibhirarthāntarābhidhāyakatve nivārito'pyanekārthasya śabdasya yat kvacidarthāntarapratipādanaṁ tatra nābhidhā niyamanāt tasyāḥ, na ca lakṣaṇā mukhyārthabādhādyabhāvāt, api vyañjanaṁ vyañjanameva vyāpāraḥ. —Ibid vṛtti.

This stanza is from the *Sūryaśataka* of Mayūra. Here the poet intends to describe the sun-rays. The word *gāvaḥ* denoting the substantive means *cows* also; and all other words express attributes pertaining to both paronomastically. As Appayya Dīxita understands the Dhvanikāra, the second meaning which is restricted by the context, becomes valid and striking if it is taken as *upamāna* to feel a simile that is suggested[121]. In such a case, as he thinks, we cannot say that the suggestive sense conveys the irrelevant idea because the expressive power of words itself is competent for it soon after the intended meaning is grasped[122]. One can notice that here Appayya Dīxita is influenced by Mahimabhaṭṭa for whom a word possesses no other power except the expressive power[123]. Moreover, as he means the Dhvani-theory, the expressive sense itself cannot be the suggestive sense as the latter is more striking than the former[124] because the former sense loses its primary significance and stands to illuminate[125] the object intended. Dīxita thinks that here if Mammaṭa's view is agreed upon, as Ruyyaka and his followers did, it is nothing but to heighten the position of the *vācyārtha* itself to that of *vyaṅgyārtha*[126]. He takes the verse

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121 *Eṣu udāharaṇeṣu śabdaśaktyā prakāśamāne satyaprākaraṇike'rthāntare vākyasya asaṁbaddhārthābhidhāyitvaṁ mā prāsāṅkṣīditi aprākaraṇikāprākaraṇikārthayoḥ upamānopameyabhāvaḥ kalpayitavyaḥ sāmarthyādityarthākṣipto'yaṁ śleṣaḥ na śabdopārūḍha iti vibhinna eva śleṣādanusvānopamavyaṅgyasya dhvanirviṣayaḥ.* —Dhvanyāloka, II. 21 vṛtti

122 Cf.: *Yatra tu śabdaśaktyā sāmarthyākṣiptaṁ vācyavyatiriktaṁ vyaṅgyamevālaṅkārāntaraṁ prakāśate sa dhvanerviṣayaḥ* —Dhvn. II. 21. vṛtti and *..aprakṛtārthasyāpi śabdaśaktyā pratipādyasyābhidheyatvāvaśyaṁbhāvena vyaktyanapekṣaṇāt.* —Kuvalayānanda, 65, vṛtti.

123 Śabdasya abhidhā śaktivyatirekeṇa śaktyantarānabhyupagamāt. —Vyaktiviveka, I. 100 vṛtti.

124 *Yatra vācyātiśāyi vyaṅgyaṁ sa dhvaniḥ.* —Citramīmāṁsā, Prārambhaprakaraṇa.

&. Cf. *Yatrārthaḥ śabdo vā tamarthamupasarjanī kṛtasvārthau I Vyaṅktaḥ kāvyaviśeṣaḥ sa dhvaniriti sūribhiḥ kathitaḥ II* —Dhvn. I. 13.

125 Ālokārthī yathā dīpaśikhāyāṁ yatnavañjanaḥ I Tadupāyatayā tadvadarthe vācye tadādṛtaḥ II —Dhvanyāloka, I. 9.

126 *Na ca etāvatā tasya vyaṅgyatvaṁ. Śaktyā pratipādyamāne sarvathaiva vyaktyanapekṣaṇāt.—Kuvalayānanda,* 65. *vṛtti* & Cf. *Vastudvaye ca śabdaśaktyā pratipādyamāne śleṣaḥ.* —Dhvanyāloka, II. 21. vṛtti

Asāvudayamārūḍhaḥ.. quoted by Daṇḍin for mutual justification. He proposes the term *gūḍhaśleṣa* on a par with the term *ākṣiptaśleṣa* of Ānandavardhana in such cases where the second meaning is conveyed after the relevant meaning is grasped[127].

Jagannātha is the ardent follower of Mammaṭa. He is not ready to accept the idea of the two stages of expressive sense where relevant and irrelevant substantives are denoted by the paronomastic verbal power. He argues that the process of the denotation of two meanings either must be a simultaneous function as found in *Sarvadomādhavaḥ*.. or must be in an order of expression and suggestion if the irrlevant is felt in gap[128]. Here, Jagannātha may be strengthened with Kuntaka's idea also that the other meaning is suggested through the remembrance of similar-sounding words[129]. To redicule Appayya Dīxita and his proposal of *gūḍhaślaṣa* he gives an example of a phrase, as said by a pupil of a brahmin, *Jaiminīyamalaṁ dhatte resanāyāmayaṁ dvijaḥ* where it is nothing but nuisance to accept two meanings as expressed senses. The context confines us to mean that the brahmin is well-versed in the Jaimini-school of thought; because a disciple cannot say that his teacher keeps Jaimini's filth on his toungue. Here this phrase suggests in the second stage through the word-power only that the teacher is a versatile scholar in the *mīmāṁsā-śāstra* just as what we find suggested in the indication of the phrase *Bāṇocchiṣṭaṁ jagatsarvaṁ*. Thus, Jagannātha proves that Appayya Dīxita is wrong in criticizing Mammaṭa and he proclaims that it is Dīxita himself who has failed[130] to understand the term *śabdākṣiptālaṅkara* of the Dhvanikāra.

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127 *Paryavasite prakṛtārthābhidhāne paścāt sphuratīti cet, kāmaṁ gūḍhaśleṣo bhavatu.* —Kuvalayānanda, 65 vṛtti.
&. Cf. foot-note No. 121 above.

128 Atha niyantraṇaṁ nāma prathamaṁ bodhajananamātraṁ na tu caramamapi.... Na. Prathamaṁ hi aprakṛtārthabodhasya ajananameva kasya hetoḥ? —Rasagaṅgādhara, II.

129 Tulyaśabdasmṛterarthaḥ tasmādanyaḥ pratīyate.
—Vakroktijivita, III. 47 (Dr. K. K.'s edn., K. U. D. 1977)

130 See the taunt here: ..*Kathamāyuṣmatā samarthitaḥ?* and ..*gūḍhaśleṣo'stu iti tadapi garbhaśrāveṇa galitaṁ.* —Ibid.

(10) PUN AND TOLYAYOGITĀ

If a comparison is suggested[131] between two objects, both relevant or both irrelevant owing to certain common element it is called *equal pairing*-the figure *tulyayogitā*[132]. We are to note that the words here denoting the subjects under description are not paronomastic unlike what we find in pun of both these categories, viz., *prākaraṇikaśleṣa* and *aprākaraṇikaśleṣa*[133]. But, however, the words denoting the attributes may be paronomastic.
For example:

Sajjātapatraprakarāñcitāni samudvahanti sphuṭapāṭalatvaṁ I
Vikasvarāṇyarkakaraprabhāvāddināni padmāni ca vṛddhimīyuḥ II

Here the words *dināni* and *padmāni* which denote the substantives, the days and the lotuses, are not paronomastic. But the phrase *sajjātapatraprakarāñcitāni* is of double-entendre. If it is resolved as *sajjātāni ātapatrāṇi*.... it meaans that they are dressed with the multitudes of the umbrellas opened and if resolved as *sadbhiḥ jātaiḥ patraprakaraiḥ añcitāni* it means that they are decorated with abundant good leaves as confined to the days and the lotuses respectively. The remaining words *sphuṭapāṭalatvaṁ* etc. are not paronomastic. Both days and the lotuses with their single character of expanding are relevant pertaining to the description of the summer.

See an example for paronomastic words confining to the attributes in *aprastuta* type of the figure *eqoual pairing*:

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131 If a comparison is explicitly conveyed it is *upamā* where the object of comparison is *prastuta* and the standard of comparison is *aprastua*. Cf. *Yatprākaraṇikaṁ tadupeyaṁ. ..aprākaraṇikaṁ tu tathāvidhamevopamānaṁ.* --Laghuvṛtti commetning on *upamā*.

132 *Aupaṁyasya gaṁyatve padārthagatatvena prastutānāmaprastutānāṁ vā samānadharmābhisaṁbandhe tulyayogitā.* —Alaṅkārasarvasva, sūtra 24. This definition is clearer than that of Kāvyaprakāśa; Cf. *Niyatānāṁ sakṛddharmaḥ sā punaḥ tulyayogitā.* —X. 104.

133 Viśeṣyagata śliṣṭatvasys tasyāṁ (tulyayogitāyāṁ) abhāvāt.
--Ekāvalī, VIII. 26 vṛtti.

Tvayi pākaśāsanasame śāsati sakalaṁ
vasundharāvalayaṁ |
Vipine vairivadhūnāṁ varṣanti vilo-
canāni ca dināni ||

Here the word *varṣanti* means *shed tears* as pertaining to the eyes of the wives of the enemies of the king and if it is resolved as *varṣaṇaṁ kurvanti* confined to the word *dināni* it means that the days of the said ladies pass like years. Here both the objects, the eyes and the days of the laides, are irrelevant because thereby the poet is praising a king.

CHAPTER III

THE PROVINCE OF PUN IN RELATION TO OTHER ALAṄKĀRAS

The province of pun, as an *alaṅkāra*, in relation to other *alaṅkāras* has become a serious topic for discussion from Udbhaṭa onwards. Vāmana and his predecessors did not bother for the province, scope and function of pun. They satisfied themselves in simply defining and illustrating its nature with a few examples. Udbhaṭa thinks its province for the first time and views that pun generates an image of some other *alaṅkāra*[1] invariably. He feels it proper to focus our attention at its vitality and its predominant nature wherever it occures. He illustrates pun with three examples where it is accompanied with simile, metaphor and apparent contradiction respectively. His welknown commentator, Pratīhārendurāja explains that in the verse *svayaṁ ca pallavātāmra*[2] pun is prominent and simile, as the consequent product of pun, stands subordinately because the common attributes of the *upamāna* and the *upameya*-*Prabhātasandhyā* and *Pāravatī* are denoted by the paronomastic words which enliven the denotative term *iva*. Here, the simile fails to exist if the words *bhāsvatkara* and *svāpa* are replaced[3] by *sūryakiraṇa* and *nidrā*. In the verse, *Indukāntamukhī*.. the word *trijagadratna*, as the context demands, means that Pārvatī is the best one in the three worlds and it is further implied that she possesses the characters of the best possible jewel also. The words, here, paronomastically denote the attributes pertaining to both these subjects; therefore, as Indurāja explains, pun produces an image of metaphor[4]. Likewise, according to him, in the verse

1 Alaṅkārāntaragatāṁ pratibhāṁ janayatpadaiḥ I
—Kāvyālaṅkārasārasaṅgraha, IV. 10

2 Vide the topic *ŚABDAŚLEṢA AND ARTHAŚLEṢA* above in the II chapter.

3 ..iva śabdaśca upamānopameyabhāvaṁ dyotayati. Śabdavyatirekeṇa tu sādhāraṇo dharmo'rthādhikaraṇo'tra na vidyate. Tena neyamupamā api tu śleṣāḥ upamāpratibhotpattihetuḥ. —Laghuvṛtti.

4 Yadātvasau bhagavatī rūpakapratibhotpatti nibandhanena śleṣeṇa....Ibid.

Apārijātavārtāpi.. the punning words if replaced by *avairajātavārtā tu* etc. the *virodha* is lost; so, here too, the predominant figure is pun which stands as the cause of the impression of the apparent contradiction[5].

Thus, Indurāja exposes the idea of Udbhaṭa that the other *alaṅkāras* which are understood through the medium of pun are to assign their charm ultimately to pun only as they owe their allegiance to it[6]. He interpretes that Udbhaṭa holds pun as an invalidator of other figures, wherever it occurs, to maintain its existence for it cannot come alone whereas, the other figures like simile can manifest themselves without the touch of pun[7].

Rudraṭa goes a step forward and holds that pun generally comes with some or the other figure and therefore, it causes *saṅkara*-commixture. The only exception, he thinks, where pun is free from other figures, is with *bhāṣāśleṣa*, i.e., pun where words are construed differently in different languages[8]. His idea that pun causes *commixture* is made crystal clear by his renowned commentator Nāmisādhu[9]. For Rudraṭa pun is not merely predominant where it occures but it has got a very striking nature of gracing other figures also. Especially, *simile* and *conjunction* become unusually charming through pun[10]:

Vasudhāmahitasurājitanīrāgamanā bhavāṁśca varṣāśca |
Suracitavarāhavapuṣastava ca hareścopamā ghaṭate ||

Here, in the first half of this stanza given by Rudraṭa himself a king is praised in a par with the rains through paronomastic words.

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5 ..virodhapratibhāhetoḥ aparasyāpi. —Ibid.

6 Alaṅkārāntarāṇāmatra pratibhāmātraṁ na tu padabandha ityarthaḥ. –Ibid.

7 Ataḥ anenānavakāśatvāt svaviṣaye alaṅkārāntarāṇyapodyante teṣāṁ viṣayāntare sāvakāśatvāt. —Ibid.

8 Bhāṣāśleṣavihīnaṁ spṛśati prāyaḥ anyamapyalaṅkāraṁ |
—Rudraṭa's Kāvyālaṅkāra, IV. 31

9 Śleṣasya aupaṁyādibhiḥ saha saṅkaro bhavatītyarthaḥ.
—Com. to above said phrase.

10 Dhatte vaicitryamayaṁ sutarāmupamāsamuccayayoḥ ||
—R.'s Kāvyālaṅkāra, IV. 31

The king is the protector of wealth and fame as well (*vasudhāma* + *hita*); the rains are honoured by the earth (vasudhayā mahitaḥ): the king is unconquered even by gods (suraiḥ ajitaḥ) and he is free from passion (nīrāgaṁ manaḥ yasya Saḥ); the rains come in the form of beautiful water[11] (suṣṭhu rājitaṁ nīrāgamanaṁ yāsu). Then in the second half of the verse the king is compared to Lord Hari through the punning words. The king supports war arranged with every care (suṣṭhu racitaṁ āhavaṁ puṣṇāti iti) while Lord Hari is in the form of a boar covered by gods (suraiḥ citaṁ varāhavapuḥ yasya saḥ). Rudraṭa has given this example to show the function of pun by producing *conjunction* and *simile* between two subjects which are quite dissimilar in nature and thereby he proves the predominant position of pun in relation to other figures. Ānandavardhana gives his consent[12] that where two ideas are simultaneously communicated by the virtue of the equivocal words employed, i.e., either of them if is not suggested one, there it is nothing but pun itselfs:[13]

Tasyā vināpi hāreṇa nisargādeva hāriṇau |
Janayāmāsatuḥ kasya vismayaṁ na payodharau ||

Without even a single necklace the lady, here under description, is adorned with two necklaces. How? The contradiction is only apparent one. Pun comes to help and plays on the word *hāriṇau* to mean attractive. Here, along with the figure apparent contradiction a *vyabhicārībhāva* called *vismaya* also is expressed. But the Dhvanikāra, in the line of Udbhaṭa, clearly mentions that the predominant figure is pun[14] only. In the same way, he gives some

11 Mentioning more than one cause to accomplish certain result which is accomplished by a single cause-is called *samuccayālaṁkāra*. Cf.-
So'yaṁ samuccayaḥ syādyatrāneko'rthaḥ ekasāmānyaḥ |
—R.'s Kāvyālaṅkāra, VIII. 103

12 Cf. Revāprasāda Dwivedi's remark found in the Alaṅkārasarvasva (K.S.S. 206) PP. 363-364.

13 Yatra śabdaśaktyā sākṣādalaṅkārāntaraṁ vācyaṁ satpratibhāsate sa sarvaḥ śleṣaviṣayaḥ. —Dhvanyāloka, II. 21. vṛtti.

14 Atra śṛṅgāravyabhicārī vismayākhyo bhāvaḥ sākṣādvirodhālaṅkāraśca pratibhāsata iti virodhacchāyānugrāhiṇaḥ śleṣasyāyaṁ viṣayaḥ. —Ibid

other examples where pun produces the impressions of figures like *vyatireka*. Thus, he supports Udbhaṭa's stand.

Mahimabhaṭṭa echoes the same. He makes it clear that wherever double-entendre is employed to imply some other figures it is only pun that expands itself and the other figures fail to invade the province of pun. He asserts that if a word is taken once again to mean even the standard of comparison, there the prominent figure shall be nothing but pun.[15] He criticizes many more poets who bring other figures where pun would have given striking sense all the more. He shows an example where Kālidāsa's extreme love for simile causes the figure *commixture* with metaphor which would have been a beautiful pun. He cites the following stanza:

> *Tadanvaye śuddhimati prasūtaḥ śuddhimattaraḥ* |
> *Dilīpa iti rājendurindukṣīranidhāviva* ||[16]

and explains that the metaphor as well as simile spoiled the very poetic charm which would have been pleasing if pun is retained[17] by not using the word 'indu' and the denotative term of simile *iva*; and so the poet has committed a blemish called *vācyāvacana*-not mentioning what ought to be mentioned. Bāṇa is known for the use of pun. Even then, he is not free from the criticism of Mahimabhaṭṭa who selects a sentence from the Harṣacarita, *Bhairavācāryastu dūrādeva dṛṣṭvā rājānaṁ śaśinamiva jalanidhiḥ cacāla* and objects that the word *śaśinaṁ* just repeats the sense which is meant by the punning word *rājānaṁ* itself.[18] **Thus, he proves that sometimes pun is the only figure to bring the striking element in poetry.** But,

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15 Yatra hi yadalaṅkārapratibhānuguṇaśabdoparacitaḥ śleṣaḥ tatratadalaṅkāranibandhaḥ tamevaśleṣamabhivyanakti na tasya viṣayamatikrāmati.. śabdasya yadetadupamānābhidhāyitayā dvirupādānaṁ sa śleṣasyaivābhivyaktiḥ. —Vyaktiviveka: Vācyāvacana, P. 395 (K.S.S. 121)

16 Raghuvaṁśa, I. 12

17 Atra hi śleṣaviṣaye rūpakamāsūtritaṁ anādṛtyopamānurāgiṇā kavinā saivopanibaddhā. —Ibid P. 393.

18 Atra hi rājaśabda eva ubhayārthatvāt śaśinamāheti śleṣasyāyaṁ viṣayo yuktaḥ. —Ibid.

he is not mad after pun. He dislikes to bring it where certain other figure would become appropriate. See the following stanza:

Alakālikulākīrṇamāraktacchadasundaraṁ |
Āmodikarṇikākāntaṁ bhāti te'bjamivānanaṁ ||

Here, the curled hair in the form of bees, the charming reddish petal-lips, the ear-ring in the form of stalk—all are capable to hint at the lotus even though the word *abja* is removed. So, he remarks that instead of *prākaraṇikāprākaraṇika* type of pun it would have been *samāsokti*[19].

But, Maṁmaṭa differes altogether from his predecessors in fixing the province of pun. At first, he contradicts Udbhaṭa that it is not pun generating the image of *upamā* in the verse *Svayaṁ ca pallavātāmra*. .but it is *upamā* that gives an impression of, and dominates over it; it is not pun that produces metaphor in the stanza *Indukāntamukhī*. . but, on the contrary, it is metaphor that makes us to feel the double-entendre; and it is not *virodhābhāsa* communicated by paronomasia in the verse *Apārijātavārtāpi*. . but it is the apparent contradiction itself that implies the pun[20]. He refers the main feature of simile, i.e., the common property pertaining either to quality or to action or to both between two entities and explains that in the first verse given by Udbhaṭa to illustrate pun there is similar nature of reddishness of the fresh leaf in both, i.e., in the rays of the Dawn and in the hands of Pārvatī. Further, he argues against Rudraṭa's explanation that it is just like what we find in the phrases *Kamalamiva mukhaṁ manojñametat kacatitarāṁ*-*this face charming like the lotus, is shining much*[21] and *Sakalakalaṁ purametajjātaṁ samprati sudhāṁśubiṁbamiva—this city, full of humming voices has become like the disc of the moon, complete with all*

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19 Atra hi abjasamucitaviśeṣaṇopādānasāmarthyākṣiptasyābjasyopamānabhāvāvagamaḥ samāsoktereva viṣayo yukto na śleṣasya. —Ibid P. 391

20 Na cāyamupamāpratibhotpattihetuḥ śleṣaḥ api tu śleṣapratibhotpattiheturupamā. .api tu śleṣapratibhotpattiheturvirodhaḥ. —Kāvyaprakāśa, IX. 85 (first half) vṛtti

21 Cf. with *Kamalamiva cāruvadanaṁ*. . —R. 's Kāvyālaṅkāra, VIII.6.

its digits[22] where simile is the figure even according to Rudraṭa. Maṁmaṭa expresses anxiety that if such a case, as found in *Svayaṁ ca pallavātāmra*.., is denied of *upamā* then there will be no room left for complete simile; because, here, the standard of comparison, the object of comparison, the common attributes and the denotative term—all are present[23]. As he views, in the stanza *Apārijātavārtāpi*.. the second meaning pertaining to the Nandana-garden etc. is only hinted at and not developed[24] because, here, the object under description is Pārvatī. **He is not ready even to give equal importance to pun in such cases for he feels that it will be the figure commixture** there[25]. He refutes Indurāja who defends Udbhaṭa by stating that pun cannot be alone. According to Maṁmaṭa pun can exist free from other figures. He gives the following example:

Deva tvameva pātālamāśānāṁ tvaṁ nibandhanaṁ |
Tvaṁ cāmaramarudbhūmireko lokatrayātmakaḥ ||

This verse means the praise of a king as well as Lord Viṣṇu. The king is an able protector (pātā alaṁ), the centre of fulfilling all desires and the enjoyer of the wind from the chowries whereas Lord Viṣṇu is the Nether-region, the centre of quarters and the Land of gods and the Maruts also; and both embody all the three worlds. Here, according to him, there is pun only and not at all any other figure possible[26].

In this way, Maṁmaṭa proves that *śleṣa* does not crush the power of other figures; but, on the contrary, it occurs either independently or it is implied by other figures like simile, metaphor, contradiction and so on or it may cause *commixture* if it is not silenced by other figures.

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22 Cf. with *Mukhamāpūrṇakapolaṁ mṛgamadalikhitārdhapatralekhaṁ te* |
Bhāti lasatsakalakalaṁ sphuṭalāñcchanamindubiṁbamiva. ||
cited for Kalpitopamā. —Ibid 14.

23 Upamānopameyasādhāraṇadharmopamāpratipādakānāṁ upādāne pūrṇā. —Kāvyaprakāśa, X. 78 vṛtti.

24 Dvitīyārthasya pratibhāmātrasya prarohābhāvāt.. —Ibid IX. 85 vṛtti.

25 ..Dvayoryoge saṅkara eva. —Ibid.

26 Ityādi śleṣasya upamādyalaṅkāravivikto'sti viṣayaḥ. —Ibid.

The Alaṅkārasarvasva observes all the views of Udbhaṭa etc. and Mammaṭa as well. Further, it holds that pun denoting both objects relevant as seen in *Sarvadomādhavaḥ pāyāt* as well as pun denoting both objects irrelevant as seen in *Nītānāmākulībhāvaṁ*... produces the image of Equal-pairing-the figure *tulyayogitā*; and pun denoting both relevant and irrelevant objects as seen in *Svecchopajātaviṣayo'pi*..generates an impression of *dīpaka*-the figure illuminator[27]. It strengthens the idea of Udbhaṭa and holds that if the images of other *alaṅkāras*, in such cases of double-entendre, are not ignored pun will have no scope at all; and therefore, here, as Ruyyaka and Maṅkhuka think, the other figures are deemed to be considered subordinate ones[28]. According to them the phrase *sakalakalaṁ* cited by Mammaṭa, as it expresses different meanings if split as *kalakalaiḥ sahitaṁ* and *sakalābhiḥ kalābhiḥ sahitaṁ* it is an instance of pun itself and the simile is its product[29]. Thus, they attack Mammaṭa taking a clue from himself. They explain that in metaphor found in phrases like *vidvanmānasahaṁsa* there are three stages; in the first stage the swan-hood is imposed on the king; in the second stage we are conveyed of the swans in the Mānasa lake: and in the third stage the superimposed metaphorical expression invalidates the pun and the meaning of the word *mānasa* is confined to the mind of the learned only: so, it is called *rūpaka*. And they think, in the verse *Indukāntamukhī*.. the third stage is not directly meant. They continue that in *samāsokti* the punning aspect is considered subordinately because there is no double-entendre with the word denoting the substantive. Where there is *virodhābhāsa* owing to the paronomastic words the **Alaṅkārasarvasva views in favour of Udbhaṭa alone and asserts that pun is the predominant figure as it is responsible for the apparent contradiction.**

Viśvanātha deals with this topic byholding the line of Mammaṭa. He holds that there is no question of invalidating the punning aspect

27 Prastutāprastutānāṁ tu dīpakaṁ. —Alaṅkārasarvasva. –Sūtra, 25. cf. *Sakṛdvṛttistu dharmasya prakṛtāprakṛtātmanāṁ* | *Saiva kriyāsu bahvīṣu kārakasyeti dīpakaṁ* || —Kāvyaprakāśa, X. 103.

28 Tatpṛṣṭe cālaṅkārāntarāṇāṁ utthānamiti nāsti vivikto'sya viṣayaḥ. Ata eva alaṅkārāntarāṇāṁ bādhitatvāt pratibhānamātreṇa avasthānaṁ. —Alaṅkārasarvasva, sūtra, 34. vṛtti.

29 Evaṁ ca sakalakalaṁ..upamāpratibhotpattihetuḥ śleṣa eva avaseyaḥ—Ibid

in *rūpaka*, *samāsokti*, *tulyayogitā* etc. because in all these figures it is lethargic. He mentions even *aprastutapraśaṁsā* where something relevant is hinted at through the description of some thing *irrelevant*. Sometimes this figure, Indirect Eulogy, is seen with pun playing its part on the words denoting attributes only as found in *samāsokti* or on the words denoting substantives also as found in *śleṣālaṅkāra*[30].

Sahakāraḥ sadāmodo vasantaśrīsamanvitaḥ |
Samujvalaruciḥ śrīmān prabhūtotkalikākulaḥ ||

In this stanza there is no double-entendre with the substantive which means the mango tree only. All other words denote the attributes of the said tree on the one hand and the attributes of a bridegroom to a bride on the other.

Puṁstvādapi pravicalet yadi yadyadho'pi
Yāyādyadi praṇayane na mahānapi syāt |
Abhyuddharettadapi viśvamitīdṛśīyaṁ
Kenāpi dikprakaṭitā puruṣottamena ||[31]

The word *puruṣottama* means Lord Viṣṇu on the one hand who took the form of a woman—Mohinī to silence the demons, the form of a tortoise and went to the Nether-region and the form of a dwarf to beg Bali intending to rescue the world; and on the other the word *puruṣottama* means some king also who protected the world, i.e., his kingdom by adopting fair or foul means. Thus the ministers convince their king other way round to retain his kingdom by hook or by crook.

Viśvanātha gives another phrase *Sannihitabālāndhakāro bhāsvanmūrtiśca* and explains that here the irrelevant idea pertaining to the sun accompanied with the infant-darkness is not developed but is implied, so it is not pun. **He confirms that in pun the two meanings must be of equal status.** Unlike Ruyyaka and Maṅkhuka,

30 Vide *Aprastutapraśaṁsā* in the Sāhityadarpaṇa.

31 Cited from the Bhallaṭaśataka.

he considers the verses beginning with *Yena dhvastamanobhavena*, *Nītānāmākulībhāvaṁ* and *Svecchopajātaviṣayao'pi*.. as the examples of pure pun and says that they are neither associated with *tulyayogitā* nor with *dīpaka*. He is angry and, he objects to say *śleṣa* prevailing in the phrase *sakalakalaṁ*.. and echoes Mammaṭa once again that it means nothing but to deny the *pūrṇopamā* itself. He quotes the verse of Rudraṭa—*Sphuṭamarthālaṅkārau*..and advocates his stand on the point of Rudraṭa himself that even *śabdasāmya*, as good as similarity in qualities and actions, brings simile. He quotes the dictum *prādhānyena hi vyapadeśā bhavanti* (-dinominations follow the main factors) and urges persistently to call *upamā* etc. in *sakalakalaṁ* and the like, *virodhābhāsa* in *Sannihitabālāndhakāra*.. and so on as main figures and to place pun in subordination to these figures[32].

Jagannātha Paṇḍita makes a careful servey over all these points whether pun is seen alone and if not, whether it is an invader or subsider in relation to other figures or whether it makes a commixture. **However, he respects the Udbhaṭa-school**; because, while explaining its stand he points out that the stanza *Deva tvameva pātālaṁ*.. of Mammaṭa does possess another figure called Metaphor[33] which makes out the superimposed sense in compound words like *pātālaṁ*. Moreover, he begins to illustrate the idea of this school with a dictum **yena nāprāpte ya ārabhyate sa tasya bādhakaḥ** (-that becomes an invalidator of a phenomenon which cannot exist without that) and thereby makes it clear how Udbhaṭa and his followers thought of pun dispelling other figures when it occures. He proceeds further with another phrase *Nadīnāṁ sampadaṁ bibhradrājāyaṁ sāgaro yathā—this king possesses a great treasure of wealth just like the sea that possesses a treasure in the form of the rivers*. He says, if it is said that this phrase presents a simile with the denotative term *yathā* and if the denotative term is substituted with *kimu* it will communicate an *utprekṣā* and if substituted

32 Vide Sāhityadarpaṇa, X. 12 vṛtti.

33 Rūpakasyaivātra sphuṭatvāt. Śleṣopasthāpitapātālādyarthasyābhedāropamantareṇa lokatrayātmakasya durupapādatvāt.—Rasagaṅgādhara, II under śleṣaḥ.

with *apara* it means a metaphor—it is all wrong; because it is pun that prevails here and the simile etc. are just subsumed under it: if somebody says that it is *upamā* it becomes just as to say that a pearl-oyster, as it is white, is silver[34].

Next he explains how the Mammaṭa school stressed on the point of the independent existence of *śleṣa*, how it considers pun assisting other figures and how it thinks of pun forming *saṅkara* if it is impossible to decide the impressions of different figures distinctly. However, he feels that in the phrases like *sarvadomādhavaḥ..* and *padmākhyaṁ tatkimapi lalitaṁ* there is pun alone owing to the fact that the other figures are not at all developed.

Thus, Jagannātha thinks that pun may come unmixed with any other figure and he does not admit any scope foı other alaṅkāras where there is predominance of pun. He means that *śleṣa* does not snub other *alaṅkāras* and it gives an impression of *saṅkarālaṅkāra* also. It seems absolutely reasonable to agree with Jagannātha's impartial approach.

The province of pun is wide. Many other figures of speech, which are not mentioned so far, are graced with pun in the course of their manifestation. Pun becomes a silent promoter of those figures that are fully developed. Just to show the function of pun in them a few figures are noted below. The figure *apahnuti*-concealment:

Padme tvannayane smarāmi satataṁ bhāvo bhavatkuntale
Nīle muhyati kiṁ karomi mahitaiḥ krīto'smi te vibhramaiḥ ǀ
Ityutsvapnavaco niśamya saruṣā nirbhartsito rādhayā
Kṛṣṇastatparameva tadvyapadiśan krīḍāvitaḥ pātu vaḥ ǁ[35]

The word *padme* in vocative case means goddess Lakṣmī and in accusative case it means the standard of comparison, lotuses, of the eyes of Rādhā. Kṛṣṇa utters in dream regarding his love with

34 Na hi śvaityena śuktau rajatatvaṁ pratīyamānamapi vastuto'sti.—Ibid.

35 Cited in the Kuvalayānanda.

Lakṣmī and he conceals it as soon as he is awakened and objected by Rādhā. He proves that even in his dream he was enjoying the company of Rādhā only.

The figure *atiśayokti*-hyperbole:

Muñcati muñcati koṣaṁ bhajati ca bhajati
prakaṁpamarivargaḥ |
Haṁmīravīra khaḍge tyajati tyajati ca kṣamāmāśuḥ ||36

Pun plays on the words *koṣa* and *kṣamā* which mean the case and patience in relation to the sword and they mean the treasure and earth, i.e., kingdom in relation to enemies. It stops to this extent and the hyperbole is felt developed when the poet says that no sooner Haṁmīra's sword leaves the case than the enemies leave their treassure; as the sword shakes so the foes tremble; and when the sword becomes impatient the opponents run away from the earth, (i.e., they die).

The figure *parisaṅkhyā*-exclusion:

Snehakṣayaḥ pradīpeṣu na svānteṣu natabhruvāṁ ||37

The women are excluded to the effect of *snehakṣaya* whereas the lamps are subjected to it. This figure, called exclusion, is promoted by the paronomastic word *snehakṣaya* which means exhaustion of love on the one hand and loss of oil on the other.

The figure *asaṅgati*-incongruity:

Viṣaṁ jaladharaiḥ pītaṁ mūrchitāḥ pathikāṅganāḥ ||38

Here the cause and the effect, i.e., drinking of poison and fainting are seen in different objects. The said figure is possible owning to the pun on the word *viṣaṁ* which means water also.

36 Ibid.
37 Ibid.
38 Ibid.

The figure *mudrā*-seal[39]:

Pātu vāsavadattāyo mahāseno'ti vīryavān ।
Vatsarājastu nāmnā saśakti yaugandharāyaṇaḥ ॥

The names of the main characters in the Pratijñāyaugandharāyaṇa are used by the dramatist so as to praise Ṣaṇmukhaswāmin whose abode is the Yugandhara mountain, who is called *Vatsarāja* and *Mahāsena* also, who is endowed with great power and who is honoured by Lord Indra. Here pun is not developed; it stays in the background bringing verbal similarity in a seal-like method to imply the main characters of the plot.

The figure *uttarā*—answer:

Kedārapoṣaṇaratāḥ ke kheṭāḥ kiṁ calaṁ vayaḥ ॥[40]

Here, the punning words which denote questions themselves convey the answers as soon as they are uttered. To the first question who the persons are indulging in supporting their families the answer points at those who are engaged in looking after the meadows. Next, there are two questions as to what there are flying in the sky and what that is unsteady. Both are answered in one word *vayaḥ* This word is the plural form of *vi*-a bird and the singular form of *vayas*—the age.

Another example of *uttarālaṅkāra*:

Kaṁ balavantaṁ na bādhate śītaḥ.

To the question as to whom, strong as he may be considered, cold-season won't afflict the answer is *kaṁbalavantaṁ*- to one who is protected with a blanket.

The figure *ratnāvalī*-necklace:

Caturāsyaḥ patirlakṣmyāḥ sarvajñastvaṁ mahīpate ॥[41]

39 Sūcyārthasūcanaṁ mudrā prakṛtārthaparaiḥ padaiḥ. —Ibid.

40 Ibid. see the Vidagdhamukhamaṇḍanaṁ.

41 Ibid.

It is the praise of a king. The poet superimposes on him the phenomena of Brahman, Viṣṇu and Maheśvara orderly as the jewels fastened in a necklace. The words are to mainly mean that the king is a wise speaker, rich and a great learned.

The figure *vakrokti*-equivoque:

Muñca mānaṁ dinaṁ prāptaṁ neha nandī harāntike ||[42]

The angry wife, knowingly, equivocates the words of similar sounds. The husband asks her to give up anger. He draws her attention at the morn approaching fast. The wife takes the help of verbal pun and twists the words as *mā nandinaṁ muñca* and says that the bull is with Hara but not with her.

Another example where *abhaṅgaśleṣa* assists equivocation:

Aho kenedṛśī buddhiḥ dāruṇā tava nirmitā |
Triguṇā śrūyate buddhiḥ na tu dārumayī kvacit || [43]

Here, the words *dāruṇā* and *triguṇā* are paronomastic. Mind, that consists three attributes, viz., *satva*, *rajas* and *tamas* can be cruel at times. The cruelity is emphasized with the other meaning of the words confining to wood and ropes.

The figure *arthāntaranyāsa*-corroboration:

Utpādayati lokasya prītiṁ malayamārutaḥ |
Nanu dākṣiṇyasaṁpannaḥ sarvasya bhavati priyaḥ ||[44]

The wind coming from the Malaya mountain pleases one and all. The Malaya mountain is in the southern India. So, here, the wind is meant of the south. Pun plays on the word *dākṣiṇyasaṁpannaḥ* and corroborates the meaning, i.e., persons of courteous conduct in the men born in the southern part of the country.

42 Ibid.

43 Ibid. &. it is seen in the Kāvyaprakāśa etc.

44 Cited by Daṇḍin.

Endless is the list, if continued. But, these examples are enough to familiarize the province and scope of *śleṣālaṅkāra* as related to other figures. **No doubt, the entire figurative compositions in Sanskrit may come under the perview of pun that no other figure of speech is capable of.** The other figures may occur independently also; but, with pun they become extraordinarily striking. Daṇḍin has rightly recognized this fact. He divides all literary compositions into two categories, viz., natural descriptions and figurative expressions and says that pun graces the latter all the more:

Śleṣaḥ sarvāsu puṣṇāti prāyo vakroktiṣu śriyaṁ |
Bhinnaṁ dvidhā svabhāvoktirvakroktiśceti vāṅmayaṁ ||[45]

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45 Kāvyādarśa, II. 363.

CHAPTER IV

THE ROLE OF PUN IN CLASSICAL SA[illegible]KRIT LITERATURE WITH SELECTED EXAM[illegible]ES

Kiṁ kavestasya kāvyena kiṁ kāṇḍena dhanuṣmata[illegible]
Parasya hṛdaye lagnaṁ na ghūrṇayati yacchiraḥ ||[1]

Pun has graced the above artistic statement that poin[illegible]t a great poet and a good archer as well. A poet is great whose [illegible]rk touches the heart and shakes the head of somebody at the [illegible]e moment just as an arrow of a good archer shocks the head of [illegible] enemy as soon as it enters into his heart.

Dorthy Stede finds that pun plays an important [illegible] in strengthening the amazing metaphorical potentialities of San[illegible]t language and literature throughout[2]. The unique structure of [illegible]nskrit language, especially, the monopolized linguistic combin[illegible]nal aspect has won the admiration of scholars of both the east [illegible] the west[3]. Its exquisitely refined nature, of more than any othe[illegible]nguage of the world as remarked by the orientalists like Sir W[illegible]am Jones, particularly, its own wonderful waxlike flexibility owi[illegible]o its roots and other factors like suffixes and preffixes, makes [illegible]sible any kind of literary composition. And therefore, the [illegible]enomenal aspect of the concept and scope of *śleṣālaṅkāra* in [illegible]skrit, and in the languages subsisted by Sanskrit distinguishes it[illegible]xclusively from the puns in other languages.

(1) A BRIEF NOTE ON PUN IN ENG[illegible]H

Pun, in English, as explained in Webster's Univer[illegible]ictionary, is the humorous use of words that have the same sou[illegible]r spelling,

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1 Nalacampū, I.5

2 '*Alaṅkāra, the role of, in Indian philosophy*' pubd. in *D. R.* [illegible]*arkar Commemoration Volume* (B.O.R.I.) PP. 131-140.

3 Vide '*Dvyarthī and Tryarthī Kāvyas in Sanskrit Literature*' [illegible]. V. Vīrarāghavāchārya pubd. in *K. B. Pathak Commemoration V*[illegible] (B.O.R.I.) PP. 367-381

but have different meanings. It means that in English literature pun is not appreciated on the occasions of serious moods and of delineating the sentinents. English grammer also explains pun in the same tone with some examples of witty sayings like life, becoming worth-living, is depending upon the **liver**;[4] an ambassador **lies**[5] abroad for the good of his country and so on. This may be a fact in some cases. But to say that pun in English is seen only in the witty contexts, is not true. However, we are to note the fact that in English, like in any other language except Sanskrit, the formations of puns are less in number because of its limited number of synonyms, paradigms, quibbling verbs and other factors such as euphonic combinations etc. as compared to the Sanskrit language. Even then, there are certain occasions where the English poets and dramatists use puns effectively and some times profusely also making the best use of the possible factors.

For example, see a line of George Herbert in his metaphysical poem *The Collar: My line and life are free.* Here, we find an appreciable pun playing on the word *line* which means his poetic lines on the one hand and the way of his life on the other. We find Alexander Pope playing on the word *person* to mean a *parson*[6] in a satirical poem while criticizing Laurence Eusden, a parson and one of his opponent poets. We find Shakespeare using puns both in amusing and serious contexts. The word *lies* in the conversation[7] of Desdemona and Clown is a witty use of pun to mean *lodging* as well as *telling a lie*. His effective pun based on the pronunciation of *I*, *ey* and *eye*[8] is admired by H. G. Barker as a piece of coloratura singing sounds to us in an Opera house today[9]. Verbal puns bringing remarkable dramatic ironies are seen throughout in Shakespeare's

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4 Liver means (i) one who lives &. (ii) the largest gland in the body which secretes bile.

5 Lies means (i) stays &. (ii) makes false statement.

6 *Is there pe(a)rson much bemused in beer*......An Epistle from Mr. Pope to Dr. Arbuthnot.

7 Othello, III-2.

8 Romeo and Juliet, III-2.

9 *A Companion to Shakespeare's Study* P. 53.

dramas. Flavius and Marullus who are against observing the victory of Caesar are answered ironically by a stupid citizen who does not know the effect of his words. The citizen replies to the question of Marullus that he is a mender of bad soles[10] and the word *sole* is taken by the two officials for *souls*. The punning word *cloud* and the idiom *to be in the sun* found in the conversation between Claudius and Hamlet[11] present a striking dramatic irony. Hamlet knows by meeting the ghost of his father that his father was killed by Claudius himself with the help of the queen, his own mother, Gertrude; and Claudius does not know this fact. By the word *cloud* he means the pathetic mood; but, Hamlet, knowingly, takes it to mean a cloudy weather and answers that he is in the sun with an intention of indicating his awareness of the fact. But Claudius takes it to mean that Hamlet thinks of the sunny weather only.

Shakespeare can make puns to suggest series of meanings. For instance, his Hamlet cries out, *How weary, stale, flat and unprofitable, seem to me all the uses of the world*[12] and by the word *uses* he means to point out the customs on the one hand, affairs on the other and on the third, the usages of the world. In the opening scenes of many Shakespearean dramas puns are conspicuously seen and they are usually effective. For example, the very opening sentence of Macbeth suggests, with punning words the entire plot of the drama and the tragic end of the great general, the hero of the drama. The first witch asks the two companions as to when they are to meet again: *In thunder, lightening or in rain*? Here, the three words-thunder, lightening and rain belong to nature when the world outside is concerned; but, when they are taken for internal affairs, they mean the mental states of restlessness, pleasure and sorrow to which Macbeth comes across in the plot ahead. The battle is lost and won ere the set of the sun: Macbeth is killed at last.

Such opening scenes of Shakespearean tragedies are highly appreciated by Bradley[13]. Shakespeare uses puns throughout his

10 Julius Caesar, I-1.

11 Hamlet, I-2.

12 Ibid.

13 *Shakespearean Tragedy* pp. 30-35.

compositions. So, he is criticized severely. Dr. Samuel Johnson remarks that a pun to him was as fascinating as a passionate Cleopatra and criticizes that a quibble, poor and barren as it is, gave him such delight, that he was content to purchase it, by the sacrifice of reason, propriety and truth[14].

Humour sometimes, as a medium of expressing deep tragic thoughts and feelings is couched in the language of pun, particularly in Shakespeare. The poignancy of the situation increases as a result, as in *King Lear*. Pun shines as a gem in the serio-comic style of composition. The facetiousness of a speaker in a serious situation enhances its seriousness by leaps and bounds through pun. The punster's mastery of a situation is at the basis of enhancing seriousness in Shakespeare. His non-chalance adds gravity to a situation. This is intrinsic in pun because of its centrifugal tendency. Its personalistic and objectivistic approach strengthens a figurative remark and takes it to perfection. Shakespere knows this more than any other English poet.

(2) PUN IN SANSKRIT DRAMAS

All the available resources, so far, prove that the classical literature in Sanskrit began its course after the epics, the Rāmāyaṇa and the Mahābhārata are handed over to us by the divine intuition through the sages, Vālmīki and Vyāsa. The first compositions of classical literature, actually found hitherto, are the dramas written by Bhāsa. Many of the plays of Bhāsa start with pun but he is not blamed for it. He prays Lord Narasiṁha[15], the god of unique form, combined physique of two species - man and animal, for the welfare of all of us by destroying the demoniac spirit terrifically and bestowing fortunes pleasingly at the same moment. The figure *mudrā* found in the beginning of some of his dramas is composed of pun. For example, the Svapnavāsavadatta, the best play of Bhāsa

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14 *Preface to Shakespeare* pp. 23, 24.

15 The first stanza of the play *Karṇabhāra*.

as approved by the early critics[16] begins with an auspicious stanza, as usual, which contains the figure *mudrā*:

Udayanavendusavarṇāvāsavadattābalau balasya tvāṁ ।
Padmāvatīrṇapūrṇau vasantakaṁrau bhujau pātāṁ ॥

In this stanza the first dramatist, as known hitherto, employs the names of some of the main characters of the play—Udayana, Vāsavadattā, Padmāvatī and Vasantaka in a seal-like manner so as to suit to mean the attributes qualifying to Balarāma's arms. The complection of the arms is of the new moon-rising; wine drunk by him has made them inactive; they are two lotuses with stalks and they are full like the perfect spring season. *Patākāsthānas* or dramatic ironies are the most striking elements in dramas. Bhāsa is a master of dramatic ironies[17]. Bharata, while mentioning the characters of *patākāsthāna* lays special emphasis on the talks containing two meanings[18]. Here, Viśvanātha takes Bharata literally[19] and gives due examples of double-entendre for the same. The element of pun in *patākās* is already found in Bhāsa. For example, his Rāma utters by hearing a voice in the Pratimānāṭaka when his carrier as a prince in relation with the throne is expected to start:

Nārīṇāṁ puruṣāṇāṁ ca nirmaryādo yadā dhvaniḥ ।
Suvyaktaṁ prabhavāmīti mūle daivena tāḍitaṁ ॥[20]

The phrase *nirmaryādo dhvaniḥ* refers to the unrestrained noise made by the men and women of the harem on the one hand and the misconduct of Kaikeyī on the other. The word *mūla* refers to his father and at the same time the very cause of the function to be celebrated on that day: both are struck by Fate. This dramatic

16 Bhāsanāṭakacakre'pi cchekaiḥ kṣipte parīkṣituṁ ।
Svapnavāsavadattasya dāhako'bhūnna pāvakaḥ ॥
—Rājaśekhara in Sūktimuktāvalī.

17 Sapatākairyaśolebhe bhāso devakulairiva ॥ —Bāṇa in Harṣacarita.

18 Vide Nāṭyaśāstra, XXI, 31-35.

19 Sāhityadarpaṇa, VI. 45-49.

20 I, 11.

irony with the help of pun opens to us the forth-coming sad situations.

Bhāsa plays on words wonderfully. To mention an instance, in the third act of the Pratijñāyaugandharāyaṇa he adopts a technique of a full length double-meaning-composition extending to pages together to maintain a dramatic secret. Just an example:

Nepathyaviśeṣamaṇḍitāḥ prītimupadātumupasthitāḥ |
Rājagṛhe dattamūlyāḥ kālavaśena muhūrtadurbalāḥ ||

The words here express attributes pertaining to the sweets called *modakas* as well as the faithful and beloved soldiers of Vatsarāja. Pun is in the words *nepathya* and *kālavaśa*. The *Modakas* possess outer covers of wheat and as they are prepared longback they are just feeble: the soldiers are unusually dressed and they are not strong at present because of the unfavourable fate.

The word *rājasiṁha* occurring in the *bharatavākyas* of as many as eight dramas[21] of Bhāsa denotes his patron-king as well as the best possible ruler succeedingly for ever.

Śūdraka, with the help of *bhāṣāśleṣa*, brings a very brilliant dramatic irony in the Mṛcchakaṭika. Śakāra, the villain of the drama wants to kill the heroine, Vasantasenā. But, the *viṭa*, Śakāra's companion in amusement—*narmasaciva*, does not allow him to do that sinful deed and he wants to protect her at any cost. Śakāra plays a trick to avoid the *viṭa* and pretends that he poses like a murderer to win her love. He persuades the *viṭa* to go away from that place with his own logic that the courteous courtezan does not like to love him before others. The *viṭa* believes it and asks him to take an oath that he would treat her as his *nyāsa*-a deposit. The villain promises him with the words ....*mama hatthe ṇāseṇa ciṭṭhadu*[22]. The Prākrit word *ṇāseṇa* means to the

21 Dūtavākya, Pañcarātra, Abhiṣeka, Bālacarita, Yajñaphala, Avimāraka, Pratijñāyaugandharāyaṇa and Svapnavāsavadatta.

22 VIII. 30-3.

viṭa nyāsena - a deposit while, Śakāra, for himself, takes it for *nāśena- to be killed.* The *viṭa* believes him and goes away. The vicked man attempts at murdering her and the series of misfortunes befalls on the innocent hero—Cārudatta as a result of this episode.

Klāidāsa employs pun in all his three dramas to create a number of dramatic ironies. The word *chalitaṁ* found in the very opening sentence of the Mālavikāgnimitra uttered by Bakulāvalikā means a dance by that name in relevance with the queen's order; and in relation with the whole theme of the drama it means the plot constructed already to deceive the very queen. We see Kālidāsa complimenting his patron king when Citraratha praises Purūravas, ...*vikramamahimnā vardhate bhavān—congratulations to you on the eminence of your valour* and *Anutsekaḥ khalu vikramālaṅkāraḥ- modesty, indeed, is the ornament of valour*[23]. The poet chooses deliberately the word *vikrama* when there are other words like *śaurya, vīrya, parākrama* etc. to mean valour. This episode of Citraratha confirms the love of Urvaśī in Purūravas. The bee-episode in the Abhijñānaśākuntala is highly remarkable through which Kālidāsa introduces Duṣyanta to the life of Śakuntalā. The heroine cries out for the help from her friends, Anasūyā and Priyaṁvadā—*Halā paritrāyethāṁ māmanena durvinītena duṣṭamadhukareṇa abhibhūyamānāṁ*[24] with an intention that they may dissipate the bee. The word *duṣṭamadhukara* punningly means an impudent bee and a libertine as well. The frineds mock at her by advising to call Duṣyanta. The hero, though knows the fact, makes use of the incident by introducing himself.

The best among the four stanzas of the fourth act of the Abhijñānaśākuntala which is admired to be the best of all Sanskrit literary compositions possesses pun of both sense and sound:

Asmān sādhu vicintya saṁyamadhanānuccaiḥ kulaṁ cātmana-
Stvayyasyāḥ kathamapyabāndhavakṛtāṁ snehapravṛttiṁ ca tāṁ|
Sāmānyapratipattipūrvakamiyaṁ dāreṣu dṛśyā tvayā
Bhāgyāyattamataḥ paraṁ na khalu tadvācyaṁ vadhūbandhubhiḥ ||

23 Vikramorvaśīyaṁ, I-15-1

24 I-23-1.

The genius of Kālidāsa presents to the world-connoisseurs an Indian bride's father through the message from Kaṇva to Duṣyanta. In the phrase *asmān sādhu vicintya* the word *sādhu* primarily means *well*, but, further, it intones *properly* with every care for the supernatural power that the sage possesses. The word *saṁyamadhanān* means, relevantly, that the sages are rich in self-control but not monetarily to give dowry. It means, once again, that the sage is always calm and so he is not angry with the king. Then the poet plays on the word *sāmānya*. This word, as it is, means that Śakuntalā should be looked upon with common respect. But, if this word is split as *sā+mānyapratipattipūrvakaṁ* it means a commanding sense that Śakuntalā should be treated as a specially respectable one and he should not look upon her as merely one of his many queens.

A marvelous *patākā* is seen in the VII act of the Śākuntala. Duṣyanta's heart finds the boy, Sarvadamana of its own and his mind seeks the reasons. He finds series of supporting indications; and to confirm that the boy is his own offspirng he would like to know the name of his mother. But his courteous nature does not allow him to ask her name. Here pun helps him a lot as it did in the beginning stage of his love with Śakuntalā. An ascetic woman brings a clay-peacock and tries to attract the boy. The word *saundalāvaṇṇaṁ*[25] in the sentence said by her is taken by the boy for *śakuntdlāvarṇaṁ* which means the appearance of Śakuntalā and therefore, the boy asks where his mother is. But the ascetic woman used the compound word to mean *śakuntalāvaṇyaṁ*-the loveliness of the bird. She says in tune with another ascetic woman that the boy mistook the word for his mother's name. Duṣyanta's doubt is cleared. Thus pun serves effectively the dramatic purposes.

The *sūtradhāra* of the Mudrārākṣasa introduces the political devices that are mainly employed in the play by Viśākhadatta:

Guṇavatyupāyanilaye sthitihetoḥ sādhike trivargasya |
Madbhavananītividye kāryācārye drutamupehi ||[26]

25 *Savvadamana, saundalāvaṇṇaṁ pekkha*, VII-20-9

26 I-5

This stanza mainly means the characters of an ideal Indian wife who is expert in house-hold duties of maintaining the position of the house and who assists her husband in attaining the three objects of life, *dharma, artha* and *kāma*. At the same time, paronomastically, it hints at the science of polity. The word *guṇa* means the six characters of political achievements-making alliance, starting war, marching against the enemy, waiting for opportunities or giving positions, double-dealing and taking help from powerful sources. The word *upāya* denotes, in politics, the four means-appeasing, giving gifts, breaking unity and giving punishments. The word *trivarga* means here the three stages of loss, stability and increase in the things possessed.

Viśākhadatta begins the II act with pun only:

Jānanti tantrayuktiṁ yathāsthitaṁ maṇḍalamabhilikhanti ।
Ye mantrarakṣaṇaparāḥ te sarpanarādhipāvupacaranti ॥

This is a stanza uttered by Virādhagupta, an agent of Rāksasa, under the disguise of a snake-charmer. Both serpents and kings are approachable by the experts only. The word *tantrayukti* means proper selection and application of antidotes as well as the administrative policies the word *maṇḍala* means an enchanted circle round a serpent and the formation of a king's circle; the word *mantra* means magic spell in relation to a snake and political secret as related to a king.

Throughout the play Viśākhadatta makes puns on the words denoting planets. He uses the words *candra* to mean both the moon and Candragupta, *ketu* to mean the planet by that name and Malayaketu, *krūragraha* to mean Rāhu and the minister Rāksasa and *budha* to mean the planet by that name and Cāṇakya. For an example:

Krūragrahaḥ sa ketuḥ candraṁ saṁpūrṇamaṇḍalamidānīṁ ।
Abhibhavitumicchati balāt rakṣatyenaṃ to budhayogaḥ ॥[27]

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27 Mudrārākṣasa, I-6; and see the stanzas IV-9, 19 also.

Śrī Harṣa's Ratnāvalī supplies quotable instances for every dramatic feature. The Daśarūpaka and the Sāhityadarpaṇa have made proper use of them. In the case of *patākāsthānā* also they quote stanzas from the Ratnāvalī. The fourth stanza of its II act[28] is appreciated by the both where a figure *samāsokti* with paronomastic attributes suggests the forth-coming scene in which the queen Vāsavadattā gets angry with her husband Vatsarāja as she realises the fact that he loves Sāgarikā, her attendant. The words employed to express the adjectives qualifying to the jasmine-creeper beside the Madana-tree hint at a beautiful damsel and that is to prove Ratnāvalī in the guise of Sāgarikā.

In the Nāgānanda Śrī Harṣa makes excellent use of pun on a number of occasions of dramatic irony. The jester presents Jīmūtavāhana before Malayavatī at a proper time when she engages herself in talking with the maid servant on her dream in which goddess Gourī blessed her with a boon of early marriage. The Vidūṣaka says, *vara eva te eṣa devyā dattaḥ*[29]. Here, the word *vara* means the boon as well as the bridegroom. Pun makes an effective impression in depicting the second stage of the hero's life. He is eager to get a pair of red garments to sacrifice himself to rescue Śaṅkhacūḍa, a snake by that name. A striking *patākā* forms itself. The hero murmurs, *Tat ko nāma abhyupāyaḥ-what remedy is there*? The chamberlain, sent by the mother-in-law of the hero enters at once and says, *Idaṁ raktāṁśukayugalaṁ*[30]. To denote red colour there are some other words like *lohita*. But, the dramatist selects the word *rakta* to mean both red and beloved. That is made clearer in the following stanza:

Vāsoyugmamidaṁ raktaṁ prāpte kāle samāgataṁ I
Karoti mahatīṁ prītiṁ parārthe dehamujjhataḥ II [31]

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28 Uddāmotkalikāṁ vipāṇḍurarucaṁ prārabdhajṛmbhāṁ kṣaṇā-
Dāyāsaṁ śvasanodgamairaviratairātanvatīmātmanaḥ I
Adyodyānalatāmimāṁ samadanāṁ gaurīmivānyāṁ dhruvaṁ
Paśyan kopavipāṭaladyutimukhaṁ devyāḥ kariṣyāmyahaṁ II

29 I-15-9.

30 IV-20-3, 4.

31 IV-21.

There is every propriety in using the word *rakta* because the cloths are sent to wear as a token of love. This incident makes his love-episode, in the first part of his life, meaningful.

Pun plays a remarkable role in constructing the further plot. Garuḍa lifts the body of Jīmūtavāhana and feels that it is heavy:

Nāgānāṁ rakṣitā bhāti gurureṣa yathā mama |
Tathā sarpāśanākāṅkṣāṁ vyaktamadyāpaneṣyati || 32

The word *guru*, in this context means even a teacher from whom the desire of devouring serpents is satisfied and the desire is removed also once for all. The word *cūḍāmaṇi*[33] creates pathos. Śaṅkhacūḍa's grief bursts out with the exclamation ..*tribhuvanaikacūḍāmaṇe*.. addressing Jīmūtavāhana which the poor parents of the hero and Malayavatī take to mean just a crest-jewel at first.

Bhavabhūti brings a *patākā* soon after the prelude in the Mālatīmādhava which suggests that the cherished object of Kāmandakī is to be fulfilled. The Buddhist female mendicant is worried due to the impediment in the marriage of Mālatī with Mādhava. But she finds good omen. Her left eye throbs:

Vivṛṇvatānena kalyāṇamāntarajñena cakṣuṣā |
Sphuratā vāmakenāpi dākṣiṇyamavalambitam[34] ||

Here is an apparent contradiction. Her left eye throbs and she thinks the right thing is to take place. The contradiction is removed by pun as the word *dākṣiṇya* means both of the south and of the good.

The peculiar type of Bhavabhūti's boasting, criticized all along, suggests a superb pun:

Yaṁ brahmāṇamiyaṁ devī vāgvaśyevānuvartate |
Uttaraṁ rāmacaritaṁ tatpraṇītaṁ prayokṣyate ||

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32 IV-29.

33 V-8-3, 4, 7, 8.

34 I-8.

As relevant to the topic concerned it means the selfglorification made by the dramatist through the *Sūtradhāra* of the Uttararāma-carita. But the denotative power of the words in the stanza suggests the dramatist's nature of modesty before the Almighty. The word *devī vāk* means the *parāvāk* that rests in the *Mūlādhāra* and that is beyond the reach of organs[35]. The *parāvāk* follows the Parabrahman and some times it is said the Brahman Itself[36]. At His will the universe exists. The word *tat* supports this suggested idea. So, Bhavabhūti means that he has written this drama as directed by the Supreme Power. And, thus, pun makes him free from the allegation of boast.

To come to Bhaṭṭanārāyaṇa is to approach the paradise of pun. In the very beginning of the Veṇīsaṁhāra it is the striking pun that suggests the Mahābhārata-war and the result thereof. The *Sūtradhāra* describes the autumn season:

Satpakṣā madhuragiraḥ prasādhitāśā madoddhatārambhāḥ/
Nipatanti dhārtarāṣṭrāḥ kālavaśanmedinīpṛṣṭhe ||[37]

As related to the relevant subject under description swans are pictured in these words. The proud swans of lovely wings and sweet voices come down to the earth sportively in the autumn by decorating the quarters. The word *dhārtarāṣṭrāḥ* with its denotative power suggests[38] the sons of Dhṛtarāṣṭra-Duryodhana and others along with the help of the remaining words which are capable of expressing attributes confining to the suggested idea. The Kauravas are haughty and strong with the mighty army; they talk sweet; and they are of fulfilled hopes. They start war and Fate makes them to fall on the ground. The stage-manager explains that what he meant was the first meaning only and he wishes a blissful end but with pun:

35 Ṛgveda, I. 164.41, 45. &. ..mūlādhāre sahasrākṣarānekākāreṇa.. etc. —com. by Sāyaṇa.

36 Vāgvai samrāṭ paramam brahma. —Brahadāraṇyakopanishad, IV-1-2.

37 I-6.

38 Vide Sāhityadarpaṇa, X. 12 vṛtti

Nirvāṇavairadahanāḥ praśamādarīṇāṁ
Nandantu pāṇḍutanayāḥ sahamādhavena |
Raktaprasādhitabhuvaḥ kṣatavigrahāśca
Svasthā bhavantu kururājasutāḥ sabhṛtyāḥ ||[39]

What he wishes in the first half of the stanza that the Pāṇḍavas may rejoice in the company of Kṛṣṇa is plain. But how are they to rejoice? Pun plays its impressive role. The word *praśamāt* means by appeasing on the one hand and by destroying on the other. The pun is supported by the compounds *raktaprasādhitabhuvaḥ* and *kṣatavigrahāḥ* which mean *having restored the earth to the Pāṇḍavas with affection and having put an end to war* on the one hand and *having decorated the earth with blood and having their bodies all wounded* on the other as applicable to the welfare and the destruction of the Kauravas respectively. This pun introduces to the stage the enraged hero of the drama, i.e., Bhīma who takes the meaning confining to the welfare of his enemies only.

Bhaṭṭanārāyaṇa certainly distinguishes himself from all the Sanskrit dramatists. His dramatic ironies form themselves amazingly even with the help of the names of the characters of the play with miraculous effects. That is why Viśvanātha has quoted instances from his drama profusely. To suggest Bhānumatī the forth-coming calamity and to throw light on the character of Duryodhana the dramatist brings a double meaning dream-episode in the II act. Here, the name of Mādrī's son, Nakula is employed. A mongoose of supershining form appears in the dream–of Bhānumatī that kills hundred serpents and follows her to a bower of creeper. The *nakula* approaches Bhānumatī and removes the garment from her breasts. Bhaṭṭanārāyaṇa uses the word *nakula*, though there are other words like *sūcivadana*, *babhru* etc. to denote a mongoose with two purposes; one to suggest her the future disaster of widowhood and the other to create an occasion of doubt in the mind of Duryodhana to make him a perfect villain. Duryodhana overhears a part of the dream narrated by his wife and doubts that she is in love with Nakula, a Pāṇḍava. He takes a hasty decision to kill her. But, the end of the narration of the

39 I-7.

dream that she was roused from her sleep[40] saves her. The king repents. Thus, the dramatist makes the villain of the play a fickle-minded one.

Then comes the punning flag-staff episode. The name of the hero of this drama is taken here as an adjective qualifying the whirlwind which breaks the flag-staff of Duryodhana's chariot. Bhānumatī is afraid of the storm and the king, Duryodhana consoles her by asking her to sit on his thighs which are felt at once as if broken by Bhīma as an effect of the report of the hurriedly entered chamberlain:

King-. . . .mamoruyugmaṁ[41]*-. .my two thighs.*

Kañcukin-Deva, bhagnaṁ bhagnaṁ—Is broken my Lord, is broken.

King-Kena—By whom?

Kañcukin—Bhīmena-by the terrible (by Bhīma).

King-Kasya—of whom?

Kañcukin-Bhavataḥ— Yours.

King-Aḥ kiṁ pralapasi—Ah, what are you raving?

Both Bhānumatī and the king object him as talking deliriously. The chamberlain asserts that he is correct and says,

Bhagnaṁ bhīmena bhavato marutā rathaketanaṁ ।

—by the terrible wind the banner of your chariot is broken. The episode ends with an everlasting effect.

Many of the later dramatists followed the precedent of bringing punning incidents in the beginning of their plays. For example, Śaktibhadra's *sūtradhāra* talks to the *naṭī*:

Abhirañjanīṁ janānāṁ sahāyasādhyāṁ gurūpadeśena ।
Dhuramudvahāmi gurvīṁ nṛpa iva bharatādibhirvoḍhāṁ ॥[42]

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40 II-12-5.

41 II-23.

42 Āścaryacūḍāmaṇi, I-2.

In relevance with the play it is to convey the great responsibility that the dramatist feels. He has to follow the line laid down by the sage Bharata in delighting the audience with the help of other factors such as musical concert, costumes and so on. This stanza expresses an irrelevant idea as related to a king who is to carry out the big burden of discharging the royal duties in the line of the king Bharata and in accordance with the instructions received by the teacher who knows the science of polity well. He has to take help from his ministers and others to appease his subjects.

See another example. Paurṇamāsī talks to Nāndīmukhī in the Vidagdhamādhava of Rūpagosvāmin:

Ballavīnavalatāsu raṅgiṇaṁ
Kṛṣṇabhṛṅgamadhigatya matsarī |
Rādhikāpuraṭapadminimayaṁ
Netumicchati punarvanāntaraṁ ||

This stanza expresses two meanings confining to a lotus and Rādhā. The word *vana* means both a lake and the Madhuvana. The sportive black bee engages itself always in new cowherd-creepers: Lord Kṛṣṇa rejoices with the *gopikās*. The jealous one thinks to carry the lotus of gold colour to another Madhuvana to avoid Lord Kṛṣṇa.

(3) PUN IN MAHĀKĀVYAS

The court epics start their course as early as from the Pāṇinian period. Pāṇini himself had written an epic poem titled Jāṁbavatījayaṁ but not available to us. Patañjali mentions some titles which also are not found. The earliest grand epics, preserved to us, are the Saundarananda and the Buddhacarita of Aśvaghoṣa.

The opening canto of the Saundarananda presents us a pun in the third stanza itself:

Haviṣṣu yaśca svātmārthaṁ gāmadhukṣadvasiṣṭhavat |
Tapaḥ śiṣṭeṣu śiṣyeṣu gāmadhukṣadvasiṣṭhavat ||

Here, it appears like *yamaka* because the second and the fourth quarters consist of the same letters. But, we are to note that unlike in *yamaka* here, the words are split alike in both the quarters as *gāṁ adhukṣat vasiṣṭhavat* and it is only the word *gāṁ* that expresses different meanings. The remaining words are just repeated twice. Kapilamuni milched both the cow and the goddess of speech for his oblations and for his disciples who were doing penance respectively.

Aśvaghoṣa plays on words on a number of occasions. For example, see him describing *Kapilavastu:*

Vāsavṛkṣaṁ guṇavatāṁ āśrayaṁ śaraṇaiṣiṇāṁ ।
Ānartaṁ kṛtaśāstrāṇāṁ ālānaṁ bāhuśālināṁ ॥ 43

The word *guṇa* means *civilised* in connection with men and *string* as applicable to creepers. *Āśraya* means a place of refuge for those who seek protection and it also means the organs of sense which are the recipients of the Buddhist principles as connected with the *āśritas*, the followers of Buddhism. The word *ānartaṁ* means a stage of debate in reference with the welversed persons in the *śāstras* and a theatre for those who are welversed in dramaturgy. The last quarter expresses that the city is a fetter for elephants and also a prison for the heroes (among the enemies).

See a striking example for *virodhābhāsa:*

Kāṣāyamudvahati yo na ca niṣkaṣāyaḥ ॥ 44

To object one who wears a red cloth for not leaving its redness is a contradiction. This contradiction becomes just apparent when the word *kaṣāya* is taken to mean *passion.*

Chronologically, the next poet is Kālidāsa who is admired unanimously to be the greatest Sanskrit poet who occupies an equal rank with Vālmiki and Vyāsa. In his epics too we find punning proverbial phrases also.

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43 Saundarananda, I-54.
44 Ibid, VII-49.

The religious codes prohibit a king from killing elephants. But, unfortunately, Daśaratha aims an arrow at an unseen and illusory elephant with his sound-detecting knowledge of hunting; and, as a result, the lonly son of a sage is killed. Here, the poet says:

Apathe padamarpayanti hi śrutavanto'pi rajonimīlitāḥ[45].

Mainly, it means to us that even the welversed persons but blinded by passion tread upon a wrong path and it also means that the persons though heard of the way ahead, step on wrong path owing to their closed eyes by the dust fallen. The word *rajas* means *sin* also. The effect of past deeds form the cause of the next deeds through illusion and results in sufferings. The poet hints at this point as Daśaratha suffers later on. Here is another example of pun pertaining to sense:

Na ratnamanviṣyati mṛgyate hi tat.[46]

Ratna in the given context means the best of maidens. It means also a jewel that does not seek an owner but that is sought for.

See a striking pun through semantic power. Sītā does not object Rāma who abandons her once for all. She scorns goddess Lakṣmī:

Upasthitāṁ pūrvamapāsya lakṣmīṁ
Vanaṁ mayā sārdhamasi prapannaḥ ।
Tadāspadaṁ prāpya tayātiroṣāt
Soḍhāsmi na tvadbhavane vasantī ॥ 47

Sītā says in a poetic way that Rāma, in the early stage of his marriage went to forest to enjoy the life with her. Then he had neglected the kingdom. The goddess of kingdom returns the same to Sītā now jealously. On the other hand, this idea suggests us the story of

45 Raghuvaṁśa, IX. 74
46 Kumārasaṁbhava, V. 45.
47 Raghuvaṁśa, XIV. 63.

Through simile assisted by pun Bhāravi stresses on human efforts:

Abhivarṣati yo'nupālayan vidhibījāni vivekavāriṇā |
Sa sadā phalaśālinīṁ kriyāṁ śaradaṁ loka ivānuvartate ||50

Duties are the seeds. The nourishing factor is water in the form of correct judgements. Then the beneficial results are sure. Autumn is admired. The thoughtful deeds are compared to this season. Because, in this season a farmer gets his work (beginning with sowing seeds) resulted in paddy crops.

Vyāsa consoles Yudhiṣṭira that Duryodhana's success in maintaining the kingdom is not ever lasting because he relies on the councils of persons like Karṇa:

Jahātu nainaṁ kathamarthasiddhiḥ saṁśayya karṇādiṣu tiṣṭate yaḥ ||51

There is pun on the word *karṇa* and it means *ear* also. Those who rely on heresay-reports loose whatever they possess and fail in their undertakings.

Bhāravi is known for *arthagaurava*. Pun aids to confirm this distinctional remark. He describes the modes and functions of arrows as relevant to a battle field. At the same time he describes reasonable plans as *upamāna* or irrelevant topic with punning words:

Gataiḥ pareṣāṁ avibhāvanīyatāṁ
Nivārayadbhirvipadaṁ vidūragaiḥ |
Bhṛśaṁ babhūvopacito bṛhatphalaiḥ
Śarairupāyairiva pāṇḍunandanaḥ ||52

The ideal plans also are unguessed by the opponents. The plans keep one off from dangers and bring many rewards.

50 Kirātārjunīya, II. 31.
51 Ibid, III. 14.
52 Ibid, XIV. 52.

Māgha in a wise way presents a skilled speaker, Uddhava who talks on striking speech of highly polished style but full of solid matter with all the merits. The words employed paronomastically mean adjectives qualifying to a cloth:

Mṛdīyasīmapi ghanāmanalpaguṇakalpitāṁ |
Prasārayanti kuśalāścitrāṁ vācaṁ paṭīmiva ||[53]

A skilled weaver weaves a cloth of numerous threads, soft but firm and that displays various types of embroideries.

The poet mainly deals with the policies of state-craft in the second canto. To make the relevant topic charming he resorts to poetic figures. The idea of word-economy directs the poet to have recourse to pun:

Tantrāvāpavidā yogairmaṇḍalānyadhitiṣṭhatā |
Sunigrahā narendreṇa phaṇīndrā iva śatravaḥ ||[54]

A king must be conversent with the home as well as foreign affairs. He must establish his suzerainty over the circle of kings. Then only he can subdue his enemies. The words expressing attributes of this relevant topic denote even the qualifications of a snake-charmer who is skilled in the charms and drugs and who controls the snakes with the help of mystical diagrams and spells.

See an instance of Māgha's description of Dwārakā:

Yasyāmajihmā mahatīmapaṅkāḥ
Sīmānamatyāyatayo'tyajantaḥ |
Janairajātaskhalanairna jātu
Dvayo'pyamucyanta vinītamārgāḥ ||[55]

According to the poet in Dwārakā the roads are strate, wide and long but stretched to the boundary mark. They are free from mud

53 Śiśupālavadha, II. 74.
54 Ibid, 88. & Cf. Mudrārākṣasa, II. 1.
55 Ibid, III. 57.

and stumblings but full of people. The same words punningly denote the refined courses of conduct which are free from deceit and sin and which lead to long and prosperous life. No man is there to violate their boundaries.

Two equally opposit senses, appeasing and scolding or frightening are brought by Māgha in single compositions strikingly. For an example:

Vikacotpalacārulocanaḥ tava caidyena ghaṭāmupeyuṣaḥ I
Yadupuṅgava bandhusauhṛdāt tvayi pātā sasuro na vāsavaḥ II[56]

The messenger of Śiśupāla addresses Lord Kṛṣṇa as *yadupuṅgava* which means the best of the *yādavas* as well as an ox (stupid) among the *yādavas*. The word *ghaṭāṁ* is used to mean both war and compromise. The phrase *navāsavaḥ* split as *nava*+*āsavaḥ* means new wine and if split as *na*+*vāsavaḥ* it means *not even Indra*. So, the messenger means that in compromise the uncle (Śiśupāla) drinks wine with Kṛṣṇa and in war even Indra cannot protect him from Śiśupāla.

The Naiṣadhīyacarita is called scholars' tonic. Śrī Harṣa exhibits all pedantic devices and naturally, pun occupies a predominant position. The frequent use of puns are found appropriate on a number of occasions. For an example, see the description of the free state of a bird and the free state of a soul in a single stanza:

Adhigatya jagatyadhīśvarāt atha muktiṁ puruṣottamāttataḥ I
Vacasāmapi gocaro na yaḥ tamānandamavindata dvijaḥ II[57]

The words *jagatyadhīśvara* and *puruṣottama*, which mean a king denote Lord Viṣṇu also. *Dvija* means both a bird and a brahmin. The swan caught and released by the king hints at a brahmin who gets salvation, the blissful state beyond speech with the god's grace.

There are certain scenes in the Naiṣadha where pun becomes

56 Ibd, XVI. 12.
57 Naiṣadhīyacarita, II. 1.

an inevitable figure. For an example, see the scene where Saraswatī introduces the four gods and Nala, when all are but in Nala's form, to Damayantī assisting her for self-selection. We find both Indra and Nala described in the same compositions. For an example:

Brūmaḥ kimasya varavarṇini vīraseno-
Dbhūtiṁ dviṣadbalavijitvarapauruṣasya |

Senācarībhavadibhānanadānavāri-
Vāsena yasya janitāsurabhī raṇaśrīḥ ||58

As regards Indra this stanza means that the glory of his heroic army is indescribable. Lord Gaṇapati and Viṣṇu are there in that army and therefore, the demons are frightened. As regards Nala it means that he is the son of Vīrasena and the front of his splendid army is full of fragrance of ichor of elephants.

See a stanza for an example where both Angi and Nala are described:

Eṣa pratāpanidhirudgatimān sadā'yaṁ
Kiṁ nāma nārjitamanena dhanañjayena |

Hemaprabhūtamadhigaccha śuceramuṣmān
Nāstyeva kasyacana bhāsvararūpasaṁpat ||59

In relevance with Agni it means that he is the receptacle of valour. He moves upwards. He has favoured Arjuna a lot. He purifies all the gold and he is more lustrous than any body else. As confined to Nala the words *udgatimān*, *dhanañjaya*, *hemaprabhūta* and *śuceḥ* mean *prosperous*, *conqueror of wealth*, *rich in gold* and *of pure character*. The meaning of other words are common to the both.

See a verse as an instance where both Yama and Nala are described:

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58 Ibid, XIII. 3.
59 Ibid, 9.

Daṇḍaṁ bibhartyayamaho jagatastataḥ syāt
Kaṁpākulasya sakalasya na paṅkapātaḥ |
Svarvaidyayorapi madavyayadāyinībhiḥ
Etasya rugbhiramaraḥ khalu kaścidasti ||60

Yama holds a rod to punish the sinners; therefore, all are frightened and no body commits sin. His diseases dissipate the haughtiness of the Aśvins, the havenly twin-physicians because no body can cure them. As regards Nala, the same words mean that he punishes the wicked persons. So there is no body to commit sin in his kingdom. His handsome personality dissipates the pride of the Aśvins and there is no god equal to him in luster.

See a stanza as an instance where both Varuṇa and Nala are described:

Yā sarvatomukhatayā vyavatiṣṭhamānā
Yādoraṇairjayati naikavidārakā yā |
Etasya bhūritaravārinidhiścamūḥ sā
Yasyāḥ pratītiviṣayaḥ parato na rodhaḥ ||61

As regards Varuṇa this stanza means that his army is the great sea facing all the rounds and the other shore of which is beyond one's reach. The troops of the army (water) are in many ponds where the glorious sounds of water-animals are heard. And as regards Nala it means that his army pervades all the where. It wins the battles which need the strength of arms. It tears into pieces all the enemies as it possesses a treasure of soldiers holding swords. Its capacity is beyond the reach of the enemy's calculations.

In the following stanza the poet employs words so as to mean all the five separately:

Devaḥ patirviduṣi naiṣa dharājayatyā
Nirṇīyate na kimu na vriyate bhavatyā |
Nāyaṁ nalaḥ khalu tavātimahā nalābho
Yadyenamujjhasi varaḥ kataraḥ punaste ||62

60 Ibid, 15.
61 Ibid, 21.
62 Ibid, 33.

Here, the phrase *dharājagatyāḥ patiḥ* means Indra who is the ruler of the eastern quarter: it means Agni who moves by riding on a goat: it means Yama who moves by riding on a buffalo which butts the mounds: it means Varuṇa, the lord of water which is the inevitable support of all the beings on the earth. The compound *dharājagatyāḥ* means *of the earth* also. So, as regards Nala it means that he is the lord of the earth. The phrase *naiṣa dharājagatyāḥ patiḥ* is to be taken to mean as regards the four gods that none of them is the lord of the earth. As *naiṣadharājagatyāḥ patiḥ* this phrase points out Nala to Damayantī that he is the ruler of Niṣadhā. The phrase *nāyaṁ nalaḥ* as regards the gods individually means that that is not Nala; but in the case of Nala it is split as *nā+ayaṁ nalaḥ* which means *this man is Nala*. The phrase *atimahā nalābhaḥ* means, in connection with the gods, separately, that that one is more than Nala in luster; but in connection with Nala it means *a great loss* to Damayantī if she would not select him.

There are other grand epics such as Śivaswāmin's Kapphiṇābhyudaya and Ratnākara's Haravijaya which aim at excelling the Śiśupālavadha and the Harṣacarita. So, naturally, they resort to pun and other verbal figures exhaustively which cause sometimes tiresome effects also.

Any literary device, if misused, will cause boredom to critics. The whole literary language is a device designed by taking the language of life with all its constituent elements for the artistic purpose of producing, at least, the smallest and most dilute aesthetic appeal. A good composition uses such devices for producing more than fifty percent of aesthetic effect on the mind of the critics. The greater the aesthetic effect that a literary composition produces the superior, it is among the members of its class. Śrī Harṣa's greater use of pun may be boring to some but even in boring contexts he is not seen violating the propriety of the art-emotion, which he tries to delineate.

(4) PUN IN GADYAKĀVYAS

As few as only four remarkable prose romances, of three contributers, are there is Sanskrit to our reach so far. The earlier

ones are found only in titles mentioned by Patañjali and others. In the later period also, beginning with the eighth century A.D., this pattern of literature is not heard of being attempted seriously when we have in our view the compositions of Daṇḍin, Subandhu and Bāṇa. It may be the reason that no work could excel or equal with Bāṇa's works which are known for the vigour of style and which embody all possible accepted literary devices in introducing the then established Indian knowledge of all the faculties are made to permeate his chapters. And therefore, the works like Tilakamañjarī, Udayasundarīkathā, Gadyacintāmaṇi, Vemabhūpālacarita etc. could not get much popularity.

Of the three prose writers Daṇḍin in known for the finesse of diction. In some cases of his alliterations such as *Citrametaccitrataraṁ*[63] pun finds scope to manifest itself. The word *citraṁ* means a portrait as well as an exclamation of wonder; and the word *citratraṁ* means *more than a photo* on the one hand and *more than any other photo* on the other.

The ancient Sanskrit scholars glorify Subandhu, the auther of the Vāsavadattā with high esteem. He is a master of pun. He himself proclaims that in every letter he interweaves pun or paronomasia:

Pratyakṣaraśleṣamayaprabandhavinyāsavaidagdhyanidhirnibandhaṁ ||[64]

And, it shows the popularity of pun in his days.

Bāṇa pays due respect to his work in a peculiar way making a pun on the title of the Vāsavadattā itself;

Kavīnāmagaladdarpo nūnaṁ vāsavadattayā |
Śaktyeva pāṇḍuputrāṇāṁ gatayā karṇagocaraṁ ||[65]

First, it means that the pride of all the poets vanished as soon

63 Daśakumāracarita, III. 4th para.
64 Vāsavadattā, 13.
65 Harṣacarita, I. 11.

as they saw the Vāsavadattā just like the pride of the Pāṇḍavas whose ears heard of the missile *śakti.* Then pun works on the word *kavīnāṁ* to mean wise, on the word *vāsavadattayā* split as *vāsavena dattā yā sā tayā* and on the word *karṇa* to mean the opponent of the Pāṇḍavas; thus, the idea is continued that the *śakti* which was given by Indra to Karṇa dissipated the pride of the wise Pāṇḍavas. The word *kavi,* once again, means *śukra. Śukra* means the priest of the demons on the one hand and *Droṇa* on the other. Droṇa was born of only semen of Bharadwāja; hence, he was called *Śukra.* Here, the plural form of the word *kavi* indicates the respect paid to Droṇa. Now, it means that the pride of the poets vanished as soon as they heard of the Vāsavadattā just as the pride of Droṇa when he saw the missile of the Pāṇḍavas given by Indra and which was coming anear to Karṇa. Pun still continues the praise of the Vāsavadattā. This work dissipates the haughtiness of Śukrācārya (who is supposed to be the first poet) just like the missile used by Indra nullified his pride. The word *kavi* means the planet Venus also; astrologically, that represents even poetic ability; the pride of a number of Venuses is vanished as soon as the Vāsavadattā is composed by Subandhu.

Now, it may appear a tedius effort in selecting such words to weave such a long chain of meanings. But, the pedantic age or the period of history in which pendants could dictate literary values to the educated expected this labour from its poets. Subandhu's prose begins with the punning description of a king named Cintāmaṇi. With the help of verbal pun the king is compared to Nṛsiṁha who caused wonder by tearing off the heart of Hiraṇyakaśipu:

Nṛsiṁha iva darśitahiraṇyakaśipukṣetradānavismayaḥ[66]

The words *hiraṇya, kaśipu, kṣetra* and *dāna* separately mean gold, food, land and gift. The king caused wonder by giving gifts of all the three mentioned profusely. Pun proceeds and directs us to compare him who tore Hiraṇyakaśipu to the best man possible in the universe.

66 Vide the first para.

The king is compared to Nature also. He was like the sea:

Jalanidhiriva vāhinīśatanāyakaḥ, samakarapracāraśca[67]

The sea is called the lord of hundreds of rivers. Crocodiles inhabit in the sea. The king was the master of hundreds of army-troops. He was known for just in levying taxes.

Subandhu employs pun in a number of modes. For example, pun is seen bringing a peculiar *virodhābhāsa* with the denotation of absent-factors:

Yasya ca ripuvargaḥ sadā pārtho'pi na mahābhāratараṇayogyaḥ[68]

The enemies of Cintāmaṇi were always Arjunas but they were unfit for the Mahābhārata war. To remove this contradiction the words are split as *sadā+apa+arthaḥ+api na mahā+bhāra+taraṇa+yogyaḥ* by which it is meant that the wealth of the enemies was always robbed by the king; so, they were never strong to win a war. Another example:

Saḥ triśaṅkurapi na nakṣatrapathacyutaḥ[69]

King Cintāmaṇi was *Triśaṅku* but not wavered in the path of the constellation of srats. The word *triśaṅku* paronomastically means the possessor of the three powers, viz., *prabhutva*-pre-eminence, *mantra*-good counsel and *utsāha*--energy on the one hand and a beneficial one to the earth in the past,.present and future on the other. The king never voilated the path of a warrior.

Subandhu admires the Bṛhatkathā of Guṇāḍhya paronomastically. Kandarpaketu overhears the conversation of a couple of parrots. The male parrot says,

Apūrvā bṛhatkathā pratyakṣīkṛtā mayā[70]

67 Ibid.
68 5th para.
69 Ibid.
70 Para 15.

In relevance with the story it means that the parrot witnessed an unprecedented big event. Usually, poets make use of all the *śāstras* that they learnt. Pun is a means for them. Subandhu's Kandarpaketu saw a maiden, Vāsavadattā, in a dream. Naturally, the punning description lasts to pages. Even astrology is made use of:

> *...bhāsvatā alaṅkāreṇa, śvetarociṣā smitena, lohitenādhareṇa, saumyena darśanena, guruṇā nitaṁbabiṁbena, sitena hāreṇa, śanaiścaraṇena pādena vikacena locanotpalena grahamajīmiva ....*[71]

In this piece of description the heroine is compared with the nine planets, viz., *bhāsvan*—the sun, *śvetarociṣ*—the moon, *lohita*—Mars, *saumya*—Mercury, *guru*—Jupiter, *sita*—Venus, *śanaiścara*—Saturn and *vikaca*-Dragon's head and Dragon's tail. It means to us that all the planets are favourable to her. But the context denotes her shining ornaments, beautiful smile, rosy bud-like lower lip, lovely appearance, heavy round hips, white necklace, slow moving foot-steps and fully opened lotus-eyes.

The description of Vāsavadattā, when Kandarpaketu actually saw her, embodies the striking features of grammar, the Rāmāyaṇa, the Mahābhārata, the Chandoviciti (ascribed to Daṇḍin), astronomy, the *nyāya*, poetry and the Upanishads etc.:

> *..vyākaraṇeneva saraktapādena mahābhārateneva suparvaṇā rāmāyaṇeneva sundarakāṇḍacāruṇā, jaṅghayugalena virājamānāṁ, chandovicitimiva bhrājamānatanumadhyāṁ, nakṣatravidyāmiva gaṇanīya-hastaśravaṇāṁ, nyāyavidyāmiva udyotakarasvarūpāṁ, satkavikāvyaracanāmivālaṅkāraprasādhitāṁ, upaniṣadamiva sānandāṁ....*[72]

The pair of legs of Vāsavadattā with reddened feet was as the grammar of Pāṇini that has rubricated pādas, with good joints

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71 Para 13.
72 Para 15.

was as the *mahābhārata* that has striking *parvas* and with beautiful ankles was as the Rāmāyaṇa that has the remarkable *sundarakāṇḍa.* Because of her slender waist she was the Chandoviciti that has the glorious *tanumadhyā* metre. As she had charming hands and ears she was like astronomy that embodies the lunar mansions *hastā* and *śravaṇā* which are auspicious to start with any undertaking. Her beauty was obvious; so, she was like the *nyāyavidyā* which is made obvious by Udyotakara with his work the *Nyāyavārtikā.* She was decorated with ornaments like a poem of a great poet which is decked with figures of speech. She was the essence of delight as the Upanished which is the essence of the Supreme Bliss.

Pun is a very pleasing figure to Bāṇa. He declares that his puns are uninterrupted throughout and they are striking–*nirantara-śleṣaghanāḥ.*[73] At the same time he is conscious that pun must be simple but not laborious and forbidding poetic delight. The meanings must be novel and attractive confining to the new topics[74] Vāṇī, in the form of Bāṇa,[75] sticks to the heart of the connoisseurs (punningly, as an arrow). The efforts of other poets who came after Bāṇa were puerile.[76] Bāṇa is placed one among the three, viz., Subandhu, Bāṇa and Kavirāja who are glorified to be the masters of *vakrokti*-striking style.[77] Subandhu's puns are already noted. Kavirāja's Rāghavapāṇḍavīya is a *dvisandhānakāvya*—poetry where two stories are woven in a single composition. Hence, *vakrokti*, here, means pun alone.[78]

In the previous chapters it is noted that puns from the Harṣacarita are cited by the rhetoricians beginning with Ānandavardhana. Here is another example where Bāṇa describes his patron Harṣavardhana as deserving epithets far better than many heroes of the Mahābhārata:

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73 Kādambarī: Kathāpraśaṁsā-9

74 *Navo'rtho jātiragrāmyā śleṣo'kliṣṭaḥ sphuṭo rasaḥ* | —Harṣacarita, I.8

75 Vāṇi bāṇo babhūva—Govardhanakavi.

76 *Hṛdi lagnena bāṇena yanmando'pi padakramaḥ* |
Bhavet kavikuraṅgāṇāṁ cāpalaṁ tatra kāraṇaṁ || —Trilocanakavi.

77 Subandhurbāṇabhaṭṭaśca kavirāja iti trayaḥ |
Vakroktimārganipuṇāḥ caturtho vidyate na vā || —Rāghavapāṇḍavīya, I.41

78 Cf.: *Śleṣaḥ sarvāsu puṣṇāti prāyo vakroktiṣu śriyaṁ* | —Kāvyādarśa, II. 363

śantanoḥ mahāvāhinīpatiṁ, bhīṣmājjitakāśinaṁ, droṇāccāpalālasaṁ, guruputrādamoghamārgaṇaṁ, karṇānmitrapriyaṁ, yudhiṣṭhirādbahukṣamaṁ, bhīmādanekanāgāyutabalaṁ, dhanañjayānmahābhāratarāṇayogyaṁ..[79]

Śantanu married Gaṅgā who forsook him in the middle of his life; but, Harṣa was the lord of the *vāhinī* (great army) throughout his life; Bhīṣma vanquished the king of Kāśi as well as (punningly on the word *kāśi*) the organs of sense; Harṣa had one more epithet along with these two that he was always victorious; for the word *jitakāśī* is split as *jitena-jayena kāśate śobhate iti.* Droṇa was fond of bow—*cāpe lālasaṁ*; but, he was proved to be a fickle-minded one in the Mahābhārata war at the time of his death: Harṣa was fond of bow on the one hand and averse to follies-*cāpale* alasaṁ on the other; and he was free from desires also- *ca apagatā lālasā yasmāt.* Aśvatthāman failed in fulfilling the request to take back his *brahmāstra*; but, Harṣa never allowed any request made to him fruitless. He was a dear friend of many whereas Karṇa was a dear ally of Duryodhana alone. The word *mitra* denotes that Karṇa was dear to the sun also. Yudhiṣṭhira was the master of a small empire whereas Harṣa was the ruler of a bigger empire. Bhīma had the strength of one thousand elephants; while this king had an army consisting ten thousand elephants. Arjuna had the strength sufficient for the Mahābhārata war; whereas this king had the outstanding merit of winning the wars as well as ruling the conquered territories.

There are numerous chains of puns with supporting hands to other figures in both the prose romances of Bāṇa. See another example in the description of Jābālin's hermitage:

..*yatra ca mahābhārate śakunivadhaḥ, purāṇe vāyupralapitaṁ*....[80]

In that hermitage the death of *Śakuni* was found only in the Mahā-

79 Harṣacarita, II-4-1.

80 Kādambarī-Jābālyāśramavarṇanaṁ.

bhārata (book). Pun plays on the word *śakuni* and denotes a bird; so, it means that no bird was killed in the area of that hermitage. The phrase *Vāyu's talk was only in the (Vāyu)Purāṇa* means no body was there suffering from maniac diseases in that hermitage. We see Jābālin compared to the sun and the sun is said to be in the company of Uttarā: *sūryamiva kṛtottarāsaṅgaṁ*[81]. Jābālin never lived in the company of any Uttarā. Pun helps and the word *uttarā* means an upper garment as confined to the sage. As regards the sun it means the *uttarāyaṇa* -his progress to the north of the equator and to the lunar mansion called *Uttarāṣāḍha* as well. The beginning of *uttarāyaṇa* is known for its auspiciousness.

Bāṇa compares Mahāśvetā even to the principles of Buddhism: ....*bauddhabuddhimiva nirālambāṁ*..[82]. According to the Buddhism the ultimate knowledge is the realisation of Nirvāṇa (living independent of even breath): Mahāśvetā was free from all the attachments. Kādambarī is compared to the wish-yielding tree fancied as a creeper: ..*kalpatarulatāmiva kāmaphalapradāṁ*..[83] The word *kāma* as regards the heroine of the romance means love. The word *kādambarī* itself means wine also:

Kādambarī rasabhareṇa samasta eva
Matto na kiñcidapi cetayate jano'yaṁ[84]

Here, the Homer of India, of course, nods. He forgets that wine is not a respectable drink in the Indian society. Misinterpretation of Indian History, of course, may make the Brahmin eat beef[85](i) and the Kṣatriya, Rāma making Sītā drink Maireyaka-wine in the Uttarakāṇḍa of the Rāmāyaṇa[85](ii). The best example of pun turns out to be a *hīnopamā* as the wine is not a respectable drink and Kādambarī is compared to it.

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81 Ibid-Jābālivarṇanaṁ.

82 Vide Mahāśvetāvarṇanā.

83 Vide Kādambarīvarṇanā.

84 Kādambari: Uttarabhāga, 5.

85 (*i*) As seen in the opening scene of the 4th act of the Uttararāmacarita of Bhavabhūti.
(*ii*) Uttarakāṇḍa, 42. 18-19.

Anyhow, the place of pun in the prose romances of Sanskrit is hereby established as outstanding. No type of Sanskrit composition or literature is free from the use of pun. Yāska's Nirukta which gives more than one meaning to a word in all the cases taken up by him is meaningful. Otherwise the tradition that the Vedic hymns have three meanings or interpretations (Ādhyātmika, Ādhidaivika and Ādhiyājñika)—the spiritual, the theological and the ritualistic -cannot be maintained at all. *Agni* means *one who goes* and also *the god of fire* -but never the sensuous fire itself as some of the European scholars believe within the range of Vedic religion and its theology. The sensuous is the sensuous form of the divinity concerned and not its adorable divine form. Pouring ghee into the fire is meant as a symbol of propitiating the presiding deities of not only the fire but also of the water etc. This is just an incidental information on our way to establish the place of pun.

(5) PUN IN CAṀPŪKĀVYAS

Campūs a free-style composition where both prose and verses are employed. Its character is found mentioned by Daṇḍin.[86](i) But the first *campū*, as secured to us is the Nalacampū or the Damayantīkathā of Trivikramabhaṭṭa. Pun in *campūs* is an obvious figure. The campū-writers played on words profusely to display their scholarship, to convey philosphical ideas and to create fun. Pun extends its all-pervasive nature to the *campū* pattern of literature as early as in the very opening verse of the Nalacampū itself:

Jayati girisutāyāḥ kāmasantāpavāhi-
Nyurasi rasaniṣekaścandanaścandramauliḥ |

Tadanu ca vijayante kīrtibhājāṁ kavīnāṁ
Madakṛdamṛtabindusyandino vāgvilāsāḥ ||

The word *giri* means the Himalayas on the one hand and the king Bhīma, the father of Damayantī on the other. The welknown meaning of the word *candramauli* is Lord Śiva. It means *Nala* also

86 (*i*) Gadyapadyamayī kācit campūrityabhidhīyate. —Kāvyādarśa, I.31.

because he was the foremost king in the lunar race. Thus, the first half of the verse glorifies, mainly, Lord Śiva who acts himself as sandal juice to the chest of Pārvatī afflicted by cupid; and the denotative power of the words greets, next, Nala who acts accordingly with Damayantī. The whole theme of the work is conveyed in this way through pun.

Trivikramabhaṭṭa announces paronomastically that poetic ability with numerous types of pleasing and attractive puns and the smiling and beautiful wives, wise in the art of embracing variously are the results of the meritorious deeds of the past:

Prasannāḥ kāntihāriṇyo nānāśleṣavicakṣaṇāḥ |
Bhavanti kasyacitpuṇyaiḥ mukhe vāco gṛhe striyaḥ ||[86](ii)

Hereby, the poet indicates the position and the nature of pun also. Throughout in his work Trivikramabhaṭṭa plays on words at home. For an example, see the following *virodhābhāsa* and the function of pun therein:

Brāhmaṇyo'pi brahmavittāpahārī
Strīyukto'pi prāyaśo viprayuktaḥ |
Sadveṣo'pi dveṣanirmuktacetaḥ
Ko vā tādṛg dṛṣyate śrūyate vā||[87]

The minister of Nala by name Śrutiśīla is described here. One who is the welwisher of brahmins cannot rob their wealth. The compound word *brahmavittāpahārī* split as *brahmavit* and *tāpaharī* removes the contradiction and it means to us that the minster was a Self-Realized one and a peace-maker. One who is in the company of the beloved cannot be called as a separated from; therefore, pun directs to take *viprayuktaḥ* as *vipraiḥ yuktaḥ*. In the same way *sadveṣaḥ* means both a man full of enmity and a man of pleasing dress as well.

86 (*ii*) Nalacampū, I.4.
87 Ibid, 39.

A swan is employed by the poet to impart spiritual knowledge along with the relevant topic. Pun serves here the purpose. An example:

Ekānte sevate yogaṁ muktāhāraparicchadaḥ |
Haṁsaḥ sa mokṣayogyo'pi deva kiṁ badhyate tvayā ||[88]

In relevance with the topic the female swan requests *Nala* to release its lover whose wings are as white as a pearl-neckalce and who eats lotus-stalks (-e kasya ante agaṁ sevate). The letter *e* as the form of the locative case of *a* means *in Lord Viṣṇu*. The word *haṁsa* means a soul. No body can bind the soul that has forsaken the food and clothing and concentrated itself in Lord Viṣṇu - the Supreme Bliss.

See a very simple pun in greeting the unbroken series of succession of poetry that appeals to the heart of a reader with sentinmet and its solemn style and in which the learned find an abode of mirth:

Agādhāntaḥ parispandaṁ vibudhānandamandiraṁ |
Vande rasāntarapraudhaṁ srotaḥ sārasvataṁ vahat ||[89]

Paronomastically, it means the streem of the holy river Saraswatī. Here, the word *vibudhāḥ* means gods. Though simple, this pun denotes a third meaning as regards the *Suṣumnā-vein*; the intrinsic current of which is unfathomable and spirit-touching. This *Suṣumnā* is the abode of the divine bliss.

The bank of the river Payoṣṇī is compared to Viṣṇu, Śiva and Brahman as well:

Cakradharaṁ viṣamākṣaṁ kṛtamadakalarājahaṁsasañcāraṁ |
Harihaviraṅcisadṛśaṁ bhajata payoṣṇītaṭaṁ munayaḥ ||[90]

Cakradhara means *Viṣṇu*; *Viṣamākṣa* means *Śiva*: and *kṛtamadakalarājahaṁsasañcāraḥ* split as *kṛtaḥ madakalarājahaṁsena kṛtvā sañcāraḥ yena* means *Brahman*. In relevance with the bank of the

88 Ibid, II. 18.
89 Ibid, 1.3.
90 Ibid, VI. 32.

river it means that there are seen the *cakravāka* birds, big trees and swans' walk.

Naturally, pun got high regards from the succeeding campū-writers also. For an example, see Bhoja employing pun to make use of the mythological stories and the Prakrit grammar as well as an astrological point while he describes Viśvāmitra:

..*padyaprabandhamiva darśitasargabhedaṁ, prākṛtavyākaraṇamiva prakaṭita varṇavyatyāsaṁ, budhamiva somasutaṁ*..[91]

The word *sarga* means heaven as confined to the seer and it means a canto as confined to poetry. *Varṇavyatyāsa* means change of caste and change of syllables: Kauśika, of a warrior caste became Viśvāmitra, a brahmin.[92] Sanskrit letters are changed in Prakrit as found in the word *āryaputra* becoming *ajjautta*. The word *soma* means a plant by that name and the moon as well. Viśvāmitra was a genius as Budha and he used to press out the Soma-juice for his oblations. Budha is a mythological personality born of the moon. Budha as a planet also is called *Somasuta*.

Rāma approaches the Ganges along with Viśvāmitra and Lakṣmaṇa. The paronomastic description of the holy river denotes a venerable cow:

Ājānapāvanakṣīrāṁ vṛṣānandavidhāyinīṁ |
Śrutipraṇayinīṁ so'yamāpagāmāpa gāmiva ||[93]

Here, there is pun on the words *kṣīra* which means water as well

91 Caṁpūrāmāyaṇa, I-33-1.

92 Kauśika was a *Kṣatriya* by birth but became a Brahmin by virtue of his qualities; Bhārgava-Rāma was a Brahmin by birth but became a Kṣatriya by virtue of his qualities as seen in his deeds. These are just examples incidentally proving that heredity was not taken to be superior to one's qualities and deeds, on the other hand the latter established the class of culture (and never *varṇa* or colour or Jāti or caste) in ancient India. Because Paraśurāma gave up his hereditary profession of a superior grade; he had to surrender his might to Dāśarathi-Rāma at the end.

93 Ibid, 54

as milk, *vṛṣa* which means religion as well as a bull and *śruti* which means the Vedas on the one hand and the Enternal Sound on the other. Both the water of the Ganges and the milk of a cow are pure by nature. The Ganges bestowes the Supreme Bliss according to the sacred texts: the cow pleases a bull to get itself ready to give milk in future to fulfill the need of religious functions. The Ganges is called a dear friend of the Vedas so also the cow because without a cow no religious function is possible in Hinduism. In the course of meditation the stage of experiencing the Eternal Sound is called to meet the Ganges in the mythological way of expression.

Bali is sent to the nether world by Vāmana. His grief is fancied by Anantabhaṭṭa increasing day by day. He applies it to the city called Ekacakra making a pun on the word *baliḥ*:

..*pātālabhuvamiva pratyahaṁ vardhamāna baliśokāṁ*[94]

Ekacakra was shadowed by grief in an ascending order day by day caused by the victimizations according to compromise with the demon called Bakāsura.

Many a time pun presents amusements: see an example-

..*jalapakṣiṇo munaya iva ye mīnāhāraṁ vāñchanti*..[95]

The birds in water that desire fishes for their food are compared to the sages. But, as a matter of fact, the sages never used to eat meat. The adverse meaning is cleared when the phrase is construed as *amī ye munayaḥ anāhāraṁ vāñchanti* as confined to the sages. It means that the sages observe fast.

Monkeys, just to see another example, are usually seen in the sacred places of India. Veṅkaṭādhvarin makes use of this fact. He states punningly that the monkeys on the mountain Śeṣācala, where Lord Venkateśa resides, are in search of Śri Rāma:

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94 Caṁpūbhārata, II-36-1.

95 Nalacaṁpū, II-19-1.

Sarvottuṅgaḥ śritaśubhaguhaḥ sādhvabhikhyātaśīlo
Bhāsvadvaṁśopacayajanakaḥ sānujasphūrtiko'yaṁ |
Enaṁ nūnaṁ kṣitibṛtamiyaṁ jānatī jānakīśaṁ
Kīśaśreṇī kalaya śaraṇīkurvatī varvarīti ||

The paronomastic words express attributes confined to both the mountain and the lord of Jānakī. The mountain, Veṅkaṭagiri is the highest of all the mountains around: Rama is the best of men. There are auspicious caves in the mountain: Rāma took rest in the territory of Guha. Good people praise the merits of the Śeṣācala: Rāma is noted for his chastity. There are attractive bamboo bushes on the mountain: Rāma maintained the continuity of the race of the sun. The rays of the sun, first, fall on the peaks of the mountain: Rāma is strengthened with his brother. The mass of mokeys thinks that the mountain is King Rāma himself because of the resemblance of the words they heard. To seek his protection (perhaps, from the pilgraims) they are in search of Rāma.[96]

(6) PUN AND ANEKASANDHĀNAKĀVYAS

It is only Sanskrit language that can boast of the *anekasandhānakāvyas* where two or more than two stories are narrated in the same breath throughout the full-length of a poem. The fact behind is the facility of the special lexicons of punning words such

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96 Viśvaguṇādarśacampū, 205.

N.B.:—The mountain is taken to mean power. Pārvatī is the female form of the Lord's divine power. She is said to be the doughter of Himavat who is represented by a mountain of the same name. The Vedānta identifies the Lord with the Parabrahman who, in turn, is not different from His power. Śrī Rāma represents the Lord. He is the latter's incarnation. Hence, monkeys (who belong to the class of higher animals and who are hinted at to posses reason by Śrī Śaṅkarācarya in his Adhyāsa Bhāṣya or introduction to the Bhāṣya on the Brahmasūtras) naturally seek protection of Rāma, indicated by the greatest mountain Himavat and here, the mountain Veṅkaṭagiri. The Bhagavadgītā says,

Yadyad vibhūtimat satvaṁ śrīmadūrjitameva vā |
Tattadevāvagaccha tvaṁ mama tejoṁśasaṁbhavaṁ || —X. 41

as the Anekārthasamuccaya of Śāśvata, the Anekārthakośa of Maṅkha and the Anekārthaśabdakośa of Medinīkara. There is a section called *Nānārthavarga in the Amarakośa. E. V. Vīrarāghavāchārya*[97] points out the Śleṣārthapadasaṅgraha of Śrī Harṣa and the third chapter called *Śleṣasiddhi* in the Kāvyakalpalatāvallī of Arisiṁha and Amaracandra combined. There are many glossaries like Anekārthadhvanimañjarī, Nānārthaikākṣaramālā, Śabdasandarbhasindhu and so on.

In Sanskrit every syllable or letter is taken as a word, sometimes, with at least two meanings. The syllable *a*, for an instance, means *Viṣṇu*[98] and Mṛtyuñjaya.[99] Virtually, words of single meaning in Sanskrit are very less in number. A simple word like *hari* gives twentytwo meanings such as Viṣṇu, India, parrot, peacock, lion, monkey and so on. The word *go* in the feminine gender has nine meanings; and in the masculine gender it has seven meanings. *Mātā* means a mother and it means a measurer. These examples include the etymological as well as the *rūḍha* (usage) senses. Some poets took it a fancy to exhibit their hold on all the lexicons and that is criticized by the modern scholars as a triumph of misplaced ingenuity.[100] It is true only if it is an aesthetic defect –*rasāpakarṣaka*.

(i) Dvisandhānakāvya

A *dvisandhānakāvya* is entirely different from a *śleṣakāvya*; in the former type of poetry punning words are the only means and the poet's task of selecting the words suited to both the stories is more difficult and rather pedantic than the poet of the latter type of *kāvya*. In a *dvisandhānakāvya* two meanings must be relevant under description whereas in a *śleṣakāvya* both the meanings may not be equally relevant. There is every scope for all the other figures of speech in a *śleṣakāvya* whereas pun is the only supreme monarch

97 '*Dvyarthī and Tryarthī Kāvyas in Sanskrit Literature*' -published in K. B. Pathak Commemoration Volume (B.O.R.I.) PP. 367-381.

98 Vide any standard dictionary.

99 Vide the Akṣamālopanishad.

100 Vide History of Sanskrit Literature by A. B. Keith, P. 56.

in a double-storied kāvya. So, the *dvisandhānakāvya* of Kavirāja differs exclusively from the *śleṣakāvya* of Subandhu. A *dvisandhānakāvya* is also called a *vyastakāvya*[101] because of the fact that the denotative sense, here, is equally applied to two themes and that is to shoot down two birds at a shot as Dr. V. Raghavan remarks.[102]

The credit of writing the first *dvisandhānakāvya* goes to Daṇḍin:[103] but the work is not found so far. The next work of this kind is the Rāghavapāṇḍavīya and that is available to us. There are two works of this title written in the twelfth century[104] A.D. one by Dhanañjaya in eighteen cantos and the other by Kavirāja in thirteen cantos wherein each stanza applies to the stories of the Rāmāyaṇa and the Mahābhārata simultaneously. The *anekasandhāna* -poets commonly resorted to these two great works while selecting the themes for their poems. It is learnt that even Daṇḍin had chosen the themes from the Rāmāyaṇa and the Mahābhārata only for his *dvisandhānakāvya.*[105] Stories from the epics like Bhāgavatapurāṇa and the later historical events also are chosen by a few poets.

Kavirāja places himself along with Subandhu and Bāṇa.[106] He hints at his harder effort as compared to the other two:

Padamekamapi śliṣṭaṁ vaktuṁ bhūyāt pariśramaḥ ।
Kathādvayaikyanirvoḍhaḥ kiṁ dharāpatito'dhikaṁ ॥[107]

In the following stanza Kavirāja makes it clear that the Ardha-

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101 *Samākṣarāṅghrirviṣamākṣarārdhadvedhābhavet vyastakavitvasīmā* ॥
—Daivajñasūri-in Rāmakṛṣṇavilomakāvya.

102 *ANEKASANDHĀNAKĀVYAS*: Annals of Oriental Research: Madras, Vol. III (1938)

103 Vide '*History of Sanskrit poetics*' by P. V. Kāṇe PP. 100-101.

104 This Dhanañjaya is different from Dhanañjaya of the Daśarūpaka. Both Dhanañjaya and Kavirāja belong to 12th century A.D. —See '*A Companion to Sanskrit Literature*,' P. 32 &. 59.

105 Vide Madras Mss. of Sṛṅgāraprakāśa, Vol, II. P. 444.

106 See the foot-note 77 above.

107 Rāghavapāṇḍavīya, I.39.

nārīśvara-idol inspired him to compose a *dvisandhāna*-poem on the basis of the pleasing Rāmāyaṇa and the Mahābhārata themes:

Raṁyā rāmāyaṇī yaiṣā bhāratī saiva bhāratī |
Ardhanārīśvaramayī mūrtirekatra śobhanaṁ ||

Daśaratha and Pāṇḍu with their respective capitals are seen in the following stanza:

Vicitravīryasya divaṅgatasya
Pituḥ sa rājyaṁ pratipādya bālye |
Purīmayodhyāṁ dhṛtarāṣṭrabhadrāṁ
Sahastiśobhāṁ sukhamadhyuvāsa ||[108]

As regards Daśaratha it means that he was residing happily in the charming city, full of elephants, called Ayodhyā prospered under his ancestors, wherefrom they ruled over the country. In the very boyhood he got the throne at the death of his father Aja of marvellous might. As regards Pāṇḍu it means that he got the kingdom in the early age of his life as his father Vicitravīrya was already dead. He resided happily in Hastināpura which was beyond the reach of enemies' attack. He became the ruler of the country as his elder brother Dhṛtarāṣṭra was incompetent for it.

Karagrahāt kosalakekayendrabhuvorguruśrīrvinamat sumitraḥ |
Pṛthāvarodhaḥ samare jitāriḥ goptāhimādrīśvaratāṁ sa lebhe ||[109]

As confined to Daśaratha it means that he became glorious by marrying the daughters of Kosala and Kekaya kings. He became the husband of Sumitrā also. No body was there on earth to fight against him in battles. Thus he conquered all the enemies. He attained sovereignty even on the mountain Himālaya. As confined to Pāṇḍu it means that he received taxes even from the kings of Kosala and Kekaya. He was a conquerer of enemies in battles and a protector of people in peace as well. He was the husband of Kuntī and he married Mādrī also.

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108 Ibid, 51.
109 Ibid, 54.

The following stanzas of Kavirāja inform the methods he adopted:

Prāyaḥ prakaraṇaikyena viśeṣaṇaviśeṣyayoḥ |
Parivṛttyā kvacittadvadupamānopameyayoḥ ||
Kvacitpadaiśca nānārthaiḥ kvacidvakroktibhaṅgibhiḥ |
Vidhāsyate mayā kāvyaṁ srīrāmāyaṇabhāratam ||

Similar contexts like marriages, expeditions etc., are chosen. The synonyms and epithets are selected so as to apply to both the themes. Punning words are used and sometimes ingenuity is resorted to.

There are many other double-storied *kāvyas* such as the Rāghavapāṇḍavīya of Kṛṣṇapaṇḍita, Rāghavanaiṣadhīya of Haradattasūri, Pārvatīrukmiṇīya of Vidyāmādhava, Rāmacarita of Sandhyākaranandin, Kosalabhoṣalīya of Śeṣācalapati and so on. The Rāmacarita is a special type of *dvisandhānakāvya*; for, the poet here treats the themes pertaining to the hero of the Rāmāyaṇa and to the king Rāmapāla of Bengal who flourished at the close of the eleventh century A.D. The Kosalabhosalīya also is of the same type. The author Śeṣācalapati says in the beginning that he describes Śāhendra of Bhosale dynasty (Śahāji of Tanjore) along with Kosalendra to show his gratitude to that king, his patron. Then he deals with the themes:

Rakṣanmahārāṣṭravibhuḥ purīṁ tāṁ
Bhāsvatkulaṁ bhūṣayate nikāmaṁ |110

It is obvious that the word *mahārāṣṭra* means the territory by that name and a great country as well. *Bhāsvatkula* denotes a glorious dynasty and the lunar race.

Men may appreciate or depreciate, but no doubt, this type of full length punning poetry is not possible in any other language of the world. Prof. Macdonell opines, *A tour de force of this kind is doubtless unique in the literatures of the world*[111]. A. B. Keith

110 Mss. 4233 T. D. No. 10270 Saraswatimahal, Tanjore.
111 Vide History of Sanskrit Literature, P. 331.

points out the nature of Sanskrit language in this context. And, he states that at the first sight these poems appear incredible but these are explained without special difficulty[112].

Dramas also are written with double themes. The Rāghavayādavīya, for an example, written by Nṛsiṁha[113] deals with the Rāmāyaṇa and the Mahābhārata themes. The *Sūtradhāra* says to the *naṭī*:

Tavaiva gītarāgo māṁ cakarṣamadhurojvalaḥ I
Viśvāmitra ivākrūraḥ rāmaṁ kṛṣṇaṁ sahāyanaṁ II

This stanza refers to both Viśvāmitra and Akrūra. Viśvāmitra is of a gentle character and he seeks help from Rāma whose complection is dark-blue and who is accompanied with his brother. Akrūra is a friend of all. He takes Balarāma and Kṛṣṇa to Madhurā. Then both the parties come on the stage and they start with paronomastic conversation.

(ii) Poems with more than two themes

There are *trisandhāna* poems like the Rāghavapāṇḍavayādavīya of Rājacūḍāmaṇi Dīxita, the Yādavarāghavapāṇḍavīya of Anantācārya, a Trisandhāna of Cidaṁbara Kavi and another *Trisandhāna* of Ghanaśśāma (-a king of Tanjore)[114] and so on. There is a *Catussandhānakāvya* known as Nalayādavarāghavapāṇḍavīya. The Pañcakalyāṇacaṁpū written by Digaṁbarakavi gives five themes based on the marriages of Rāma, Kṛṣṇa, Subrahmaṇya, Viṣṇu and Śiva[115]. There are two *Saptasandhānakāvyas* and one *Caturviṁsatisandhānakāvya*. The first stanza of Cidaṁbarasumati's Rāghavapāṇḍavayādavīya expresses ten meanings:

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112 Vide History of Sanskrit Literature, pp. 137-138.

113 *Nṛsiṁhanāmasukavirvinītaḥ vidvanmude rāghavayādavīyanāmojvalaṁ nāṭakamātatāna*: Ms. O. R. I. Mysore.

114 Vide the article '*Anekasandhānakāvyas*' of Dr. V. Raghavan: Same as above Fn. No. 102.

115 Same as above Fn. No. 97.

Vāñcavo racayatu savadāntaraṅgaṁ
Gāṅgeyaḥ sarasanayodayāṁ dadhānaḥ |
Satyāpto budhakulamaulibandhurojaḥ
Śrīrāmaḥ sutagurumānanābjahaṁsaḥ ||

The commentator who is no other than the poet's own father says that in this stanza Brahmaı , Viṣṇu, Śiva, Kumāra, Śrīrāma, Balarāma, Paraṣurāma, Manmatha, Aja and Bhīṣma are described:

Caturmukhaśrīpaticandraśekhara-
Ṣṣaḍānano dāśarathirhalāyudhaḥ |
Bhṛgvātmajaḥ śrītanujājajāhnavī-
Sutā daśaite kramaśo'travarṇitāḥ ||

Dr. V. Raghavan gives the reference[116] of a stanza written by Somaprabhācārya that yields hundred meanings; and he gives the reference[117] of a phrase ot three words, *Rājāno dadate saukhyaṁ* of Samayasundaragaṇi from which eight lakhs of meanings are extracted and that is known as *Aṣṭalakṣārthī* or *Artharatnāvalī*. Of course, this is not a fulfledged long narrative poem of many themes. But it is a very rare example of ingenuity displayed by any author of even sententious poetry. This can really have very little aesthetic effect and an absurd creation of pedantry inspite of its metrical, grammatical, figurative and logical accuracy which may be established by an extraordinary ingenuity. But it is worth mentioning here for establishing the omnipresence of paronomasia in Sanskrit compositions. Such compositions have no place in the *śāstras* or scientific literature in any language of the world.

(iii) Vilomakāvyas

Vilomakāvya is another variety of the *anekasandhānakāvya*. In this kind of poerty the verses relate one story when read from left to right and tell another story when read from right to left.

116 Same as above Fn. No. 102. The reference is vii-viii 'Introduction to Kumārapālapratibodha,' Gos, XIV.

117 The reference is AK. No. 1353 extract p. 119.

Therefore, they are known as *gatapratyāgatakāvyas.* They require necessarily the hardest possible labour on the part of a poet. Bhāravi may be said to be the founder of this style. See his verse:

Niśitāsirato'bhīko nyejate'maraṇā rucā |
Sārato na virodhī naḥ svābhāso bharavānuta ||[118]

As it is, this stanza is an address made by Kārtikeya to the soldiers of Lord Śiva, who are in the guise of the mountaineers. They are immortal. Their lustrous enemy is fearless and he is enjoying with his sharp sword. He is of handsome personality and he is not shaken by their might. So they too are asked to maintain their courage. If the same stanza is read from right to left it makes another verse:

Tanuvārabhaso bhāsvānadhīro'vinatorasā |
Cāruṇā ramate janye ko'bhīto rasitāśini ||

Here, it makes a perfect praise of Arjuna. That lustrous one wears a glittering armour. He is a courageous one. His chest is unbent. He enjoys the battle-field wherein the sound of weapens itself brings death.

All the *vilomakāvyas* are in the same style. For an example see a stanza from the Rāmakṛṣṇavilomakāvya of Sūryakavi [119]

Taṁ bhūsutāmuktimudārahāsaṁ
Vande yato lavyabhavaṁ dayāśrīḥ |
Śrīyādavaṁ bhavyabhatoyadevaṁ
Saṁ hāradāmuktimutāsubhūtaṁ ||

–I am to salute to the auspicious one who took an incarnation with grand mercy, who is endowed with solemn smile and from whom Sitā is released. I salute to Śrī Kṛṣṇa who is more lustrous than the sun as well as the moon. He killed (Pūtanā) to give salvation to an individual soul.

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118 Kirātārjanīya, XV. 23.

119 Saraswati Mahal Library, Tanjore, Ms. T. D. 549/3845

E. V. Vīrarāghavācārya in his essay on *Dvyarthī and Tryarthī Kāvyas*[120] gives the title of six *vilomakāvyas*. They are *Yādavarāghavīya*, *Rāghavapāṇḍavīya*, *Rāghavayādavīya*, *Rāmakṛṣṇavilomakāvya*, *Nalaharicandrodaya* and *Rasikarañjana*.

(iv) Remark

The *bahulārthins* and the *vilomakāvyas* are admired in no way better than the *mahāyamakas*. Many of these are the results of the boundless ambition of exhibiting the mastery over lexicons but not at all the results of an intention of word-economy. It is not in accordance with the grammarians' maxim that they like brevity and if a short vowel is saved they feel of a son's birth. The poets of *bahulārtha*-poems and *vilomakāvyas* appeal to the brain at the cost of the poetic values. No doubt the appreciators of pedantic luxuries find their heaven in this kind of poetry but the *sahṛdayas* find no place here. A connoisseur feels that this kind of poetry is a fatal effect of language. Exceptions may be there but this is the general rule with reference to the two kinds of poetry referred to here. But the virtues of pun overhelm its misuses, on the whole, in literature as a fine art in Sanskrit. But in all cases it is very interesting to a linguist without any exception. Like *sphoṭaḥ śabdo dhvaniḥ śabdaguṇaḥ* (sphoṭa is a sonic quality which is called *Dhvani* or suggestion) we can say with equal force and greater scientific accuracy **śleṣaḥ śabdo bahulārthavān dhvanyatirikto vāgviśeṣaḥ** (–śleṣa is semantically a multipronged word which is beyond the reach of suggestion as a special form of speech). *Dhvani*, as Mahimabhaṭṭa irrefutably establishes, is not different from *Lakṣaṇa* or *Anumitārtha*; but *śleṣa*, like Lord Īśvara with his power of Māyā (Yogic power), creates wonders of speech that outshine or constitute the essence of many *guṇas* and *alaṅkāras* which go beyond their established lists. Anything can be misused or used well. Similarly, the pun. If it is misused it is none of its faults; and, its all-pervasiveness in Sanskrit has made the language the richest linguistically and also poetically to a great extent. It shoots more than two birds at a shot as we have seen here.

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120 Vide fn. 97 above.

Though euphonic splitting is at the root of the *yamakālaṅkāra* it is the nearest cousin of pun. And, though the device differs, the resultant compound which repeats itself has the same form-identity like the punning word. Its *dvisandhāna* is limited to a stanza or a part of it.

No *śabdālaṅkāra* is a *sound-figure* in the real scientific sense of the word; as already stated, every word is *vāgartha-saṁpṛkta* (inseparably combined sound and sense) as Kālidāsa puts it. There is no sound without some sense or the other and no sense which has not the expressive medium of a sound in every language of the human beings. So the difference made both in *yamaka* and *śleṣa* on the basis of the convention is artificial. Every word in a language is sono-semantic; the power of both the sound and sense are inseparably combined by usage. Hence English Literary Criticism has not committed this Sanskrit fault.

Expression, indication and suggestion are reduced by our Darśanas to the first two only. If we accept this, a *śleṣa* expresses or indicates multifarious meanings either lexicographically or euphonically if we want to subsume *yamaka* also under the pun. It is just natural; no *yamaka* is a *śleṣa* but some *slesas* are *yamakas* as we find in the dual or quinqua-semantic poems. See the stanza of Bhāmaha:

Sādhunā sādhunā tena rājatā rājatā bhṛtā |
Sahitaṁ sahitaṁ kartuṁ saṅgataṁ saṅgataṁ janaṁ ||[121]

–The kingship (sā rājatā), now (adhunā), is accepted by the lustrous and noble man (rājatā sādhunā bhṛtā) so that good people (saṅgataṁ janaṁ) may keep going along their path (saṅgataṁ sahitaṁ kartuṁ) smoothly (sahitaṁ).

(7) PUN IN MISCELLANEOUS LITERATURE

Agajānanapadmārkaṁ gajānanamaharniśaṁ |
Anekadantaṁ bhaktānāṁ ekadantamupāsmahe ||[122]

121 Kāvyālaṅkāra, II. 11.

122 This stanza is mentioned in the Subhāṣitaratnabhāṇḍāgāra, (p. 2, stanza 5): 8th Edn. Nirṇaya Sāgar Press, Bombay.

It is a prayer unto Lord Gaṇapati. Contradiction in the words *agajānana* and *gajānana*, *ekadanta* and *anekadanta* is obvious. Pun comes to help the devotee. It denotes *Girijā* by the word *agajā*, and splits *anekadantaṁ* as *anekadaṁ+taṁ*. And in this way pun enables to the devotee to pray the god of elephant-face in the beginning of all functions. The lotus-like face of his mother Girijā blooms at his presence. He is of single tooth but his boons are hundreds.

The current of pun is seen throughout the main artistic channels of Sanskrit literature. In this language there are many other varieties of charming streams of literary Ganges spread in all fields of human life and pun is seen there producing striking waves of meanings. Pun serves as a media of relating the intended sense in secluded way also. It is seen used from a seer to a lay-man. Here are a few examples of some varieties of litera.y records in this topic mentioned.

(i) Pun in lyrics

Lyrics, in Sanskrit, start their career from the Vedic period itself. Here is an instance. A son is born and the father is supremely pleased:

Aṅgādaṅgāt saṁbhavasi hṛdayādabhijāyase |
Ātmā vai putranāmāsi sa jīva śaradaḥ śataṁ ||[123]

A son is born with the heart and soul as well as the physical limbs of the father. His affection finds his own appearance in his offspring. Therefore, he says he himself is the son and he wishes that the child may live hundreds of years. It is a seer's wish after his own heart. The divine tongue relates something more. The word *ātman* paronomastically means the Supreme Soul. The seer finds It in his son and he feels that his own body was the means of Its manifestation. The word *putra* means a son in the ordinary sense; and etymologically it means one who gives strength by

123 Taitt. Ekāgnikāṇḍa, 2.11.

offering food etc. and one who protects from the hell [124] as well. in the following hymn it is described that the Dawn illuminates the boundaries of all the sky, dispels the darkness and shines with her husband:

> *Vyūrṇvatī divo antā abodhyapa*
> *svasāraṁ sanutaryuyoti* |
> *Praminatī manuṣyā yugāni yoṣā*
> *jārasya cakṣasā vibhāti* ||[125]

Here, the word *svasāraṁ* means night that passes away itself (svayameva sarantīṁ) and it means a sister also. The word *jāra* means the sun (the husband of the Dawn) as well as a paramour. Thus, punningly, it means a lustrous wife who brings her husband to the right path by driving him away from an inauspicious contact and enables him to shine in the society.

Poets are always seen with admirers as well as abusers. Kālidāsa was not an exception to this fact. In his Meghadūta he is found responding to both:

> *Adreḥ śṛṅgaṁ harati pavanaḥ kiṁsviditynmukhībhir–*
> *Dṛṣṭotsāhaścakitacakitaṁ mugdhasiddhāṅganābhiḥ* |
> *Sthānādasmātsarasaniculādutpatodaṅmukhaḥ khaṁ*
> *Diṅgnāgānāṁ pathi pariharan sthūlahastāvalepān* ||–14

The innocent *siddha* -ladies are amazed to see the cloud because they think a peak of mountain is being carried away by the wind. The place from which the cloud is to start its journey is full of sappy canes. In the course of its journey the cloud is alarmed to avoid the massive trunks of the quarter-elephants. The poet plays on the words *sarasa, nicula* and *diṅgnāga.* They mean Kālidāsa's loving friend and a criticizer respectively. Now, the stanza means in favour of his poetry. His works are considered as high as the

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124 'Putraḥ puru trāyate niparaṇādvā punnarakaṁ tatastrāyata iti vā.'
—Nirukta, 2.11.

125 Ṛgveda, I. 92.11.

peaks of a mountain and they are simply enjoyed by the connoisseurs. The word *sarasa* means wet as well as loving. A cloud takes its form from water and the canes, by the side of the ponds bid good-bye to it. Loving friend admires the work even when it is not yet released to the public. The abuser (–Diṅgnāga here) criticizes the work though that is liked by the *sahṛdayas.*

The *Śatakatraya* of Bhartṛhari is famous in Sanskrit lyrics. The manifold experience of the poet pertaining to various modes of life is reflected in the three hundred independant varses. Pleasing verses are there in this collection with striking puns. See the words denoting precious-stones and planets helping the pcet parono mastically in expressing the erotic mood:

Mukhena candrakāntena mahānīlaiḥ śiroruhaiḥ I
Pāṇibhyāṁ padmarāgābhyāṁ reje ratnamayīva sā II[126]

The word *candrakānta* means moon-stone as well as the moon's beauty. *Mahānīla* means the dark-blue precious-stone called sapphire and so was the lock of hair of that paragon of Beauty. *Padmarāga* means ruby as well as the reddish complection of lotus. Thus the poet's Beauty appears as if made of jewels.

Guruṇā stanabhāreṇa mukhacandreṇa bhāsvatā I
Śanaiścarābhyāṁ pādābhyāṁ reje ratnamayīva sā II[127]

Her breasts are big. She shines with the moon's face. Her feet move slowly. The words denoting attributes punningly mean Jupiter, the moon and Saturn. Thus, the poet feels that she is the result of the combination of planets.

(ii) Pun in stotrakāvyas

The devotional lyrics are called *stotrakāvyas*. The mythological events, meditational elements and the stages of intense-contempla-

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126 Śṛṅgāraśataka, 16.
127. Ibid, 17.

tion (rājayoga) are the main themes of this kind of lyrics. The commencing period of the *stotrakāvyas* is linked with Aśvaghoṣa. Because, the Gāṇḍīstotragāthā, the earliest of this kind is ascribed to him. Aśvaghoṣa's uses of puns are already seen in this chapter only while dealing with the *mahākāvyas*. The Sūryaśataka of Mayūrakavi is the next devotional work and here, puns are found predominantly in more than twenty stanzas. Some of them are quoted by poetic thinkers beginning with Ānandavardhana. Here is a verse where the chariot of the sun is compared with Garuḍa. The words express attributes applicable to both:·

Yoktrībhūtānyugasya grasitumiva puro dandaśūkāndadhāno
Dvedhā nyastāmbuvāhāvalivihitabrahatpakṣavikṣepaśobhaḥ |

Sāvitraḥ syandano'sau niratiśayarayaprīṇitānūrureṇa
Kṣepīyo vo garutmāniva haratu harīcchāvidheyapracāraḥ ||—64

The divine chariots do have serpents used as ropes to tie the yokes. As regards the sun's chariot they appear as if pulling it; and in relation with Garuḍa they appear as if being swallowed. Thus the word *grasitum* gives double meaning. The chariot of the sun divides the clouds into two parts and with them it becomes splendid as if possessing wings: Garuḍa does the same but scatters the clouds away with his wings. So pun is there in the word *vikṣepa*. Both the chariot and Garuḍa are admired by Aruṇa because of their high-speed. The speed of the chariot of the sun depends on the moods of the horses whereas the movement of Garuḍa depends on the will of Viṣṇu. Thus pun is there in the word *hari*.

The Saundaryalaharī of Śrī Śaṅkarācārya is the most remarkable *stotrakāvya*. It is highly esteemed by one and all. It attracts the connoisseurs, the intense-contemplators, the followers of mystical formularies and the philosophers to the same extent with its poetic beauty, with its superb exposition of all the divine nature of the Universal Mother and Her Supreme Form of Śrīcakra, with its picturizational aspect of mysticism and with its embodimental character of Truism respectively. Every stanza of this venerable work is competent of all these meanings. See the following verse where pun is in the key-position:

Bhavāni tvaṁ dāse mayi vitara dṛṣṭiṁ sakaruṇāṁ
Iti stotuṁ vāñchan kathayati bhavāni tvamiti yaḥ |
Tadaiva tvaṁ tasmai diśasi nijasāyujyapadavīṁ
Mukundabrahmendrasphuṭamukuṭanīrājitapadāṁ ||—22

A devotee begins to pray the Goddess. He utters just the word *bhavāni*. The Goddess is pleased with the word itself and bestows him or her the Supreme Bliss at her feet illuminated with the crowns of Viṣṇu, Brahman and Indra. The word *bhavāni* denotes, at first, a vocative case addressing the wife of Bhava–the manifested form of the Supreme Power. Punningly this word denotes the first person of the imperative mood of the root *bhū* and that is how the Supreme Goddess understands. The word *bhavāni* is construed with *tvaṁ*. So, it means the principles of *Tattvamasi* and *Ahaṁ brahmāsmi*. The Supreme Bliss is attained soon after one realises It.[128] See another instance where pun is all-pervasive:

Viśālā kalyāṇī sphuṭarucirayodhyā kuvalayaiḥ
Kṛpādhārā dhārā kimapi madhurā bhogavatikā |
Avantī dṛṣṭiste bahunagaravistāravijayā
Dhruvaṁ tattannāmavyavaharaṇayogyā vijayate ||—49

The proper names of eight holy cities are brought to mean the adjectives qualifying the eyes of the Goddess. The word *nagara* means *city* as well as *inseparable glory*. The eyes are glorious for ever and they are comparable to the eight big cities, viz., Viśālā, Kalyāṇī, Ayodhyā, Dhārā, Madhurā, Bhogavatī, Avantī and Vijayā[129] which paronomastically mean that the eyes are brodened, auspicious, lustrous as well as beautiful and unconquered by the lotuses, productive of the streams of mercy, extra-ordinarily charming, long as well as blissful, protective and victorious respectively. Hereby the mystic poet directs a devotee towards the Mother resid-

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128 Cf. "...*tatra ko mohaḥ kaḥ śokaḥ ekatvamanupaśyataḥ*." —Īśā. Upa. 7
&. "...*ya evaṁ veda ahaṁ brahmāsmīti sa idaṁ sarvaṁ bhavati*." —Braha. Upa. I.4.10

129 Viśālā - Badarīnāth; Kalyāṇī is a holy place between Bombay and Nāsic; Bhogavatikā = Amarāvati; Avantī = Ujjaina; Vijayā = Vijayanagara.

ing in the above mentioned holy places; and at the same time he directs an intense-contemplator towards the *suṣumnā-vein* describing its due characters.

Pun is often seen in the *Sahasranāmastotras* also. Here is an example from the Lalitāsahasranāmastotra:

Sumerumadhyaśṛṅgasthā śrīmannagaranāyikā |
Cintāmaṇigṛhāntasthā pañcabrahmāsanasthitā ||—22

The Goddess is seated on the middle peak of the Sumeru mountain. *Sumeru* means the *mūlādhāracakra* to a Self-concentrator and it means the name of the mythological mountain to a devotee. *Śrīmannagara* means *Śrīnagara* on the one hand and *Śrīcakra*[130] on the other that stands for macrocosm. *Cintāmani* means *precious stone* by that name. It denotes the source of various powers also. The seat of Lalitā embodies five Brahmans, i.e., Brahman, Viṣṇu, Rudra, Īśāna and Sadāśiva. On the other hand it means that Śrī Lalitā as *Citkalā* in the body is above all the five *granthis*, viz., the *brahmagranthi* (which is above the *mūlādhāra* and the *swādhiṣṭhāna* plexes), the *viṣṇugranthi* (which is above the *maṇipūra* and the *anāhata* plexes), the *rudragranthhi* (which is above the *viśuddha* and the *ājñā* plexes), the *īśānagranthi* (which is in between the *ājñācakra* and the skull) and the *sadāśivagranthi* called the *Sahasrārapadma.*

The number of the *stotrakāvyas* is very large. Generally, they are composed with suitable words to mean both prayers and mystic principles. So, pun is the inevitable companion to a remarkable *stotrakāvya.* Still the stream of this kind of poetry is flowing with all of its depth. The Umāsahasra written by the great sage of this 20th century is a mile-stone in this behalf. See the first of its thousand glorious literary pictures:

Akhilajaganmātomā tamasā tāpena cākulānasmān |
Anugṛhṇātvanukampāsudhārdrayā hasitacandrikayā||

130 Vide the Gauḍapādasūtras.

The venerable commentator Kapāliśāstrin points out that the metaphor, here, is enlivened by pun.[131] Umā is the mother of the whole world. We are afflicted by darkness and intensive pain. The words *tamas* and *tāpa* mean, punningly, ignorance or illusion and the three kinds of heat (*ādhibhautika*, *ādhidaivika* and *ādhyātmika*) respectively. The heat is the result of the illusary undertakings. Umā is prayed to be pleased. Beacuse her favourable smile acts as the nectarous moon-light in dispelling the darkness as well as the ignorance and in removing the pain as well as the heat.

(iii) Pun in gnomic verses

The gnomic verses are in lakhs together. These are the polished verses known as *subhāṣitas* which are enlivened by the experiences of various aspects of life. The *subhāṣitas* grace any speech in any gathering. These are said to be one of the substances of an ideal life such as merit, fame, good mannarism, capability of undertaking any remarkable work and so on:

Dharmo yaśo nayo dākṣyaṁ manohārisubhāṣitaṁ I
Ityādi guṇaratnānāṁ saṅgrahī nāvasīdati II[132]

The *subhāṣitas* are found abundantly in epics and fables like the *Pañcatantra* and the *Hitopadeśa*. A number of collections of the polished verses of various authors such as the *Subhāṣitaratnabhāṇḍāgāra* give us the selected ones of this kind. There are gnomic works of independant authors also. Bhartṛhari's *Śatakatrayaṁ* is called *Subhāṣitatriśatī* and it is the first of this kind. The *Saduktikaruṇāmṛta* of *Śrīdharadāsa*, the *Sūktimuktāvalī* of Bilhaṇa etc. are the best examples of this kind of works.

Pun is given a wider scope in the *subhāṣitas*. It comes in a very simple way but acts forcibly in imprinting the thought that a *subhāṣita* conveys. Here, pun serves the purpose of word-economy. See the following verse from a famous fable:

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131 Śleṣojjīvitaṁ rūpakamalaṅkāraḥ tenānuprāṇitaṁ vastu. —Prabhā.

132 Subhāṣitaratnabhāṇḍāgāra, p. 29/7.

Bālasyāpi raveḥ pādāḥ patantyurasi bhūbhṛtāṁ |
Tejasā saha jātānāṁ vayaḥ kutropayujyate ||133

Here, pun is in the words *pādāḥ* which means the feet as well as the rays, *bhubhṛtāṁ* which means mountains as well as kings and *tejas* which means the point of flame and lustre. The rays of the sun, as soon as he is arisen, fall on the mountain-peaks which are of thousands of years old. In the same way even the kings are influenced by a very young man but brilliant. The spark of fire may be small but can lighten the whole world.

Show of affection, bribery and sorcery are the means to get any work done. No man is there on earth uninfluenced by atleast one of these three:

Snehena bhūtidānena kṛtaḥ svaccho'pi durjanaḥ |
Darpaṇaścāntike tiṣṭhan karotyekamapi dvidhā ||134

The word *sneha* means affection as well as oil and the word *bhūti* means wealth as well as sorcerous ash. Dirtiness finds scope even in a clean body but oiled. Friendship gets any work done. Friendship with wicked persons spoils one's character also. Sorcerous ash may direct one's mind against one's own will. Both oil and money serve the purpose of bribery. *Darpaṇa* means a mirror and it means an eye also. One can be two when reflected in a mirror. If the edge of an eye is pressed one thing appears to be two.

A rat and an abuser are mutually compared with paronomastic words:

Bahuniṣkapaṭadrohī bahudhānyopaghātakaḥ |
Randhrānveṣī ca sarvatra dūṣako mūṣako yathā ||135

As regards the rats the phrases are split as *bahu+niṣka+paṭa+drohī* which means the tearer of very valuable cloths and *bahu+dhānya+*

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133 Pañcatantra, I. 357.
134 Śārṅgadharapaddhati, 371.
135 Sabhāṣitaratnabhāṇḍāgāra, P. 54/13.

upaghātakaḥ which means the destroyer of a large quantity of grains. As regards an abuser these are split as *bahu+niṣkapaṭadrohī* which means one whose behaviour is very much treacherous towards the innocent people and *bahudhā+anyopaghātakaḥ* which means harmful to others in many respects. The word *randhrānveṣī* denotes one who seeks holes–that is rat and the other who seeks weak points–that is an abuser.

Jīvana ordinarily means *livelihood*; it means water also. A poet takes this punning aspect and compares a wicked man to a bamboo instrument of raising water and holds that the wicked man must be its brother:

Jīvanagrahaṇe mamrāḥ gṛhītvā punarunnatāḥ |
Kiṁ kaniṣṭhāḥ kimu jyeṣṭhā ghaṭīyantrasya durjanāḥ ||[136]

Young wife of an old man may go out of the way. The father of that lady is scolded for because of his wrong selection of the match. A clever man applies it to the fickleness of Lakṣmī–the goddess of wealth:

Yadvadanti capaleṣvapavādaṁ
Naiva dūṣaṇamidaṁ kamalāyāḥ |
Dūṣaṇaṁ jalanidherhi bhavetta-
Dyatpurāṇapuruṣāya dadau tāṁ ||[137]

Purāṇapuruṣa means Lord Viṣṇu on the one hand and a very old man on the other.

The word *kapālin* means Lord Śiva as well as a begger. *Ratnākara* means the sea and a rich man. A witty person takes use of these words while praising a rich man:

Na vidyayā naiva kulena gauravaṁ
Janānurāgo dhanikeṣu sarvadā |
Kapālinā maulidṛhtāpi jāhnavī
Prayāti ratnākarameva satvaraṁ ||[138]

136 Cited in the Kuvalayānanda-25.
137 Subhāṣitaratnabhāṇḍāgāra, p. 63/22.
138 Ibid, 65/12

Jāhnivī means the Ganges–the wife of Lord Śiva and it means a proper name of a lady also. Śiva has given a seat to the Ganges on his matted hair; yet she joins to the sea. A beautiful wife may neglect the respect and love of her learned and dignified but poor husband and may approach a rich paramour.

The sun moving towards the south pole of the equator is seen streaching his rays long even in the mid-day and therefore found no hot. See the words which express the same phenomenon are denoting a greedy man of gifts and his position in the society:

> *Dakṣiṇāśāpravṛttasya prasāritakarasya ca* ।
> *Tejastejasvino'rkasya hīyate'nyasya kā kathā* ॥ 139

Dakṣiṇāśā means the southern quarter as well as the greed of gift. So also, *prasāritakara* means both streached rays and hands.

If somebody says that old age makes a man Indra, Yama, Kubera, Śiva and Viṣṇu nobody believes it; but it is said by a *Subhāṣitakāra* and proved as well:

> *Śatamanyuṁ daṇḍadharaṁ kuberamapi śūlinaṁ tathā gadinaṁ* ।
> *Kurute jarā na sā kiṁ kuryānnīrūpanāmakaṁ manujaṁ* ॥ 140

Śatamanyu is Indra and also a person who becomes angry hundreds of times in a day. *Daṇḍadhara is* Yama and one who holds a stick. *Kubera is* the divine treasurer and a man of withered body. *Śūlin is* Śiva and a sufferer from internal pain. *Gadin* is Viṣṇu and a man of diseases.

Thus śleaṣa in general is a very effective element in gnomic literature and therefore, here, it is admired by one and all.

(iv) Pun in the Quiz

The *kūṭa* type of poems and the *prahelikas* constitute the quiz. These are meant to test one's sharp-mindedness and knowledge.

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139 Śārṅgadharapaddhati, 397.

140 Subhāṣitaratnabhāṇḍāgāra, p. 95/11.

The quiz creates fun that certainly enlightens both the heart and head. Here the role of pun is supreme. See the following *kūṭa*:

Keśavaṁ patitaṁ dṛṣṭvā droṇo harṣamupāgataḥ ।
Rudanti kauravāḥ sarve hā keśava kathaṁ gataḥ ॥[141]

Keśava died: Droṇa is pleased: but, the Kauravas lament. How? Pun is the only means to solve this problem. *Ka* means water also. *Ke* is its locative form. Now it is meant that a corpse is there fallen in the water. *Droṇa* means a raven also; and that eats the dead body. The word *kauravāḥ* means jackals here; they feel sorry for they are unable to devour the corpse.

See the *kūṭas* written by Śrīmanmiśra[142]

Hato hanumatā rāmaḥ sītā harṣamupāgatā ।
Rudanti rākṣasāḥ sarve hā hā rāmo hato hataḥ ॥

Rāma is killed by Māruti: Sītā is pleased: the demons mourn at the death of Rāma. How? This puzzle is solved as soon as *ā* is prefixed to the word *rāmaḥ*. Then it becomes *ārāmaḥ* and that means the Aśoka-garden in Laṅkā. Now, Sītā's mirth is justified and the lamentation of the demons is found true.

Another example:

Ekādaśyāṁ prayatnena kartavyaṁ bhojanadvayaṁ ।
Rātrau jāgaraṇañcaiva dine ca harikīrtanaṁ ॥

Ekādaśī is a lunar day in which one is expected to observe fast. But, the poet says to take meal twice. The contradiction is removed when it is construed as *bho+jana, dvayaṁ kartavyaṁ*. Now, it means that the person before is addressed and asked to observe two things, i.e., praising Lord Viṣṇu during day time and spending the night unslept in the *ekādaśī*. In the same way there are phrases

141 Śārṅgadharapaddhati, 527.

142 '*Gūḍhālaṅkṛtiḥ*' Ms. No. 43420: Saraswatī bhavana, Sk. Viśvavidāylaya, Vārāṇasi.

like *brāhmaṇo bhojanapriyaḥ* to be split as *brāhmaṇaḥ+bho+janapriyaḥ*- that means addressing a brahmin loved by one and all.

Prahelikas also are meant to test the intelligence of the reader. See the following example:

Vane jātā vane tyaktā vane tiṣṭhati nityaśaḥ |
Paṇyastrī na tu sā veśyā yo jānāti sa paṇḍitaḥ |143

Vana means forest and *vana* means water. Born in forest and left in water—that is a boat. It is paid and utilised. Another example:

Anekasuṣiraṁ vādyaṁ kāntaṁ ca ṛṣisañjñitaṁ |
Cakriṇā ca sadārādhyaṁ yo jānāti sa paṇḍitaḥ ||144

There is a fine musical instrument. It has got many holes and it is called after the name of a sage. It is always enjoyed by one who holds a *cakra*. A puzzle is asked as to what it may be. Here, *vādya* and *kānta* are to be taken as *vakārādi* and *kakārānta*. The word *cakrin* means a serpent also. Now, the answer is ready and that is *valmīka*–an ant-hill.

Such puzzles and conundrums are common to all the human languages. They are a pastime like word-building and cross-word puzzles. They have a place in social recreation, though they do not pass for any standard classical literary pieces. The power of the pun is indispensable in composing such stanzas. These are given here as examples to show the omnipresence of the pun in literature as a fine art in Sanskrit. This shows that the power of semantic multiplicity is possessed by almost every word (even if it is only in the form of a single letter) of the Sanskrit Language in which every noun, as believed by the Etymologists of India, is born of a verbal root. The *substantives* or *nāman* includes both the nouns and adjectives in Sanskrit Grammar as the Greek and Latin grammatical systems.

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143 Śārṅgadharapaddhati, 3280.
144 Subhāṣitaratnabhāṇḍāgāra, p. 184/5.

(v) Ekākṣarabandha and etc..

The Diction (bandha) beginning with *ekākṣara*, *dvyakṣara*, *tryakṣara* and ending in *sarvatobhadra* (vṛtta), again, depends upon the paronomastic power of Sanskrit word and sentence. *Bāṇa-bandha*, *musalabandha* etc. are also examples of the dictional skill based on pun. The Ālaṅkārikas in their works give examples of one-lettered, two-lettered and other fixed numbered compositions, in addition to the *bāṇa*, *musala* and other *bandhas*. The following is an example of two-lettered *bandha*:

Sūriḥ surāsurāsārisāraḥ sārasasārasaḥ I
Sasāra sarasīḥ sirī sasūrūḥ sa surārasī II[145]

–Balarāma (sirī) who is fond of wine (surārasī) and who is learned (sūriḥ) and who has influenced both gods and demons with his valor (surāsurāsārisāraḥ) went (sasāra) to the lake (sarasīḥ) full of cooings of birds (sārasasārasāḥ) along with his beauty queen (sasūrūḥ).

See an example of single-lettered composition:

Na nonanunno nunnono nānā nānānanā nanu I
Nunno'nunno nanunneno nānenā nunnanunnanut II[146]

–O you, possessing many types of faces (nānānanaḥ), he is not a man (nā na) praised by cowards (ūnanunnaḥ). He differs from human beings for he is bereft of short comings (nunnonaḥ nā anā). When the master is not hurt the injured (servent) is as good as uninjured (nanunnena nunnaḥ anunnaḥ). Though injured (nunnaḥ) he (Arjuna) appears uninjured (anunnaḥ) and therefore, there is no sin in injuring this person who is already hurt (nānenā nunnanunnanut).

A *sarvatobhadravṛtta* of Bhāravi runs as follows:

Devākānini kāvāde vāhikāsvasvakāhivā I
Kākārebhabhare kākā niṣvabhavyavyabhasvani II[147]

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145 Kāvyādarśa, III. 94.
146 Kirātārjunīya, XV. 14.
147 Ibid, 25.

–It (the battle field) inspires the divine beings (kānini√kan): they make sounds of exclamation (√kan). There was just a little scope for quarrelling (kāvāde). The heroes, according to their nature, attack enemies when they find opportunities on the battle field (vāhikayā asvakān vāhikāsvasvakāhāḥ) which is filled with the ichor of elephants (kākāra is from *kaṁ*—madodakaṁ: kākāre ibhabhare) and in which the defamed cowards (kākā iva nisvāḥ) and the lustrous heroes (bhavyāḥ) both engage in fighting wholeheartedly (vyabhasvantaḥ).

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PART TWO

PUN AS A THEORY

CHAPTER V

VṚTTYANEKATVASŪCAKAŚLEṢA

(–FUNCTIONAL PUN)

Ānandavardhana finds it essential to show distinction between pun, as an *alaṅkāra*, and a few varieties of suggestive sense. Because a vast portion of Sanskrit literature, where he recognizes *śabdaśaktimūladhvani*[1] possesses double-entendre indispensably. Pun as a concept had already shaped its form before him whereas, he had to establish *Dhvani* the theory of suggestion proving its all-pervasive nature in what is called the best type of literature. Suggestive sense is possible, as the founder establishes, from two sources, viz., indicative sense *-lakṣyārtha* and expressive sense *-abhidhārtha*[2].

Generally, *dhvani* or suggestion is dealt with at length ,with reference to the words of individual stanzas or sentences. It is dealt with reference to the concept of *prabandharasa* also in every composition of a reasonable length. The school of Dhvani establishes three powers of words–expression, indication and suggestion of which the third one is called *dhvani* and that is said prevailing in the best type of compositions. Suggestion is, mainly, of three kinds confined to three factors, viz., *vastu* or substance, *alaṅkāra* or figure of speech and *rasa* or sentiment. Ānandavardhana places *Rasadhvani* above *Vastudhvani* and *Alaṅkāradhvani*. His emphasis on *Rasadhvani* alone[3] implies that every *dhvanipradhānakāvya* cannot be the best.

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1 ....tatpunarapi śabdaśaktimūlo dhvanirniravakāśa ityāśaṅkya idamuktaṁ. —Dhvanyāloka, II. 21 vṛtti.

2 Asti dhvaniḥ. Sa ca asau avivakṣitavācyo vivakṣitānyaparavācyaśceti dvividhaḥ sāmānyena. —Ibid, I. 13 vṛtti.

3 Vyaṅgyavyañjakabhāvesmin vividhe saṁbhavatyapi |
Rasādimaya ekasmin kaviḥ syādavadhānavān || —Ibid, IV. 5

Cf....rasadhvaniriti sa eva mukhyatayātmeti. -Locana to Dhvan. I. 4.

The fundamental symbolic nature of articulate sentences which are called *words* in Alaṅkāraśāstra and which do not voilate the rule *Vākyaṁ syāt yogyatā-ākāṅkṣā-āsattiyuktaḥ–sentence is an accumulation of words of competent, desirous and concordant meaning of a thought* is nothing but paronomastic by view of their pluralistic semantics. Pluralism alone gives room for discussion whether in *kāvya* or *śāstra.* Pun stands for the pluralism in the power of the words, sentences and of an entire composition.[4] The permissibility or otherswise of superimposing a symbolic meaning or meanings on a word in order to make it articulate is determined by usage and tradition or convention. Every new attempt to break such a convention, if sensible, does not really break it but only apparently does so in order to make the capacity of a word-symbol richer in signification. The Ekākṣarakośa in Sanskrit, if applied to the words of a sentence, can yield meanings which may appear fantastic to a reader with reference to his idea of the context found in a literary composition. Hence, both the *Dhvanivāda* and the *Sphoṭavāda* overshadowed the *Śleṣavāda*[5] as they did in the case of *Alaṅkāravāda* by giving very narrow meanings to the terms *śleṣa* and *alaṅkāra* as time went on.

When, once one accepts more than one power of conveying meanings it matters little if one calls it *dhvani* or *śleṣa*-punning power of that word. All words which are capable of conveying three senses can be conveniently classed under the genus pun or paronomasia.

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4 Say for example the allegorical compositions like that of *Saṁsārakūpa* described in the Mahābhārata and like the *Pilgrims Progress* of John Bunyan: and see *Prabandhaśleṣa* shown in the VI chapter of this work.

5 See what Daṇḍin thought:

Śleṣaḥ sarvāsu puṣṇāti prāyo vakroktiṣu śriyaṁ |

Bhinnaṁ dvidhā svabhāvokti vakroktiśceti vāṅmayaṁ || —Kāvyādarśa, II.363

Here, artistic speech (vakrokti) means poetry. Scientific literature and natural descriptions are meant by the word *svabhāvokti.* The theory of Śleṣa is more akin to the Śabdabrahman than the theory of Sphoṭa because the former stands on a par with all the meanings of the latter as expounded in grammar and poetics: and the denotation of the former is more comprehensive than the latter. The Śleṣa-theory is clearer and less confusing and precise than the Sphoṭa-theory in its definitive aspect of the *Anvitābhidhānavāda.*

It is more proper to call such words paronomastic than as those possessing three powers. Because the three powers convey three meanings whereas the paronomastic power of a word, some times, can convey more than three meanings also. The nominal function of pun is not mere nominal semantically. Nominalism is verbalism. The poetic thinkers who attribute suggestive power to the mere verbal or auditory aspect of every articulate sound are refuted by Mahimabhaṭṭa who establishes that there is no word conveying meanings other than expression[6] and what is called suggestion or *dhvani* is nothing but inference (*anumānasyaiva saṃgacchate*). A meaningless word is only a sound in the sense of physics. Meaning is the function of articulation that sounds are subjected to by the Homosapiens. The word *pun* has two meanings-(1) to play upon the words; (2) to harden the ground. Here, the second meaning is inapplicable: and the first meaning is taken as yielding double-entendre semantically throughout. The word *śleṣa* is derived from *śliṣ* which means (1) to embrace and (2) to burn. It is in the first sense that the word is used here. In literature, the word is a word because it is articulate sound or it has sense or it is meaningful. The word power of *pun* (*śleṣa*) embraces more than one object. Pun acts as a connecting link between two or more meanings which are not empirically connected. In all the three capacities of a word (expression, indication and suggestion) pun is conspicuously seen. **The capacity of a word to yield three meanings in a given context is nothing but *śleṣa* as a principle that can be called as *Vṛttyanekatva-sucakaśleṣa* or functional pun.**

(1) FUNCTIONAL PUN OWING TO SUGGESTIVE SENSE THROUGH INDICATIVE SENSE

The Dhvanikāra calls suggestion based on indication as *avivakṣitavācyadhvani*. Here, it is said that the expressive sense looses its significance. It is presupposed that pun is seen invariably with the primary sense of words employed in a composition and therefore, as generally understood hitherto, there is no scope for punning

6 *Svārthābhidhānamantareṇa vyāpārāntarānupapatterupapādayiṣyamāṇatvāt*. (Śabdakhaṇḍana) &. *Sarva eva hi śābdo vyavahāraḥ*. (Vyañjanākhaṇḍnana) —Vyaktiviveka, I.

words wherever indicative sense is found prevailing in implying the intended idea. But it is not so. According to the established theory, the occurrence of indicative sense is on the basis of certain motive or usage where some unexpressed meaning is superimposed owing to the unsuitability[7] of the expressed sense in yielding the desired idea. We shall take this principle granted: but even then, one may observe that the indicative sense itself becomes paronomastic. For an instance the phrase *gaṅgāyāṁ ghoṣaḥ* if is to mean the proximity of the current of the Ganges it would have been said *gaṅgātaṭe ghoṣaḥ*. But, here, the punning aspect of indicative sense is desired. The phrase indicates that the hamlet is situated very near to the current of the river. And further it is indicated paronomastically that the hamlet is beautiful and there is abundant water-supply in the hamlet. We find the suggested properties of the Ganges such as coolness, holiness and so on coalesced. In case where indicative sense is found single there too pun alone is the predominant one owing to the two functions, **expression and indication just as the two faces of a single coin.**

Suggestion through indication, as Ānandavardhana says, is of two varieties, viz., *arthānatarasaṅkramitavācyadhavani* and *atyantatiraskṛtavācyadhvani*.[8] In the former, the expressive sense is amalgamated with new sense. In the phrase *rāmo'smi sarvaṁ sahe*[9] the word *rāma* means much more than what it denotes and the punning power of the indicative sense of the word suggests the series of misfortunes that Rāma had come across in the course of his life on the one hand and his supreme position in the kingdom, i.e.,

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7 Cf. Mukhyārthabādhe tadyoge rūḍhito'tha prayojanāt |
Anyo'rtho lakśyate yat sā lakṣaṇāropitā kriyā || —Kāvyaprakāśa, II. 9

8 Arthāntare saṅkramitaṁ atyanataṁ vā tiraskṛtaṁ |
Avivakṣitavācyasya dhvanervācyaṁ dvidhā mataṁ || —Dhavan. II. 1

9 *Snigahhaśyāmalakāntiliptaviyato velladvalākāghanāḥ*
Vātāḥ śīkariṇaḥ payodasuhṛdāmānandakekāḥ kalāḥ |
Kāmaṁ santu dṛḍhaṁ kaṭhorahṛdayo rāmo'smi sarvaṁ sahe
Yaidehī tu kathaṁbhaviṣyati ha hā hā devi dhīrā bhava ||
—cited by Ānandavardhana in Dhvan. II.

his unequalled social status that made him unable to express his anguish before anybody on the other. Likewise, the phrase *kamalāni kamalāni–lotuses become lotuses* found in the verse-

Tadājāyante guṇā yadā sahṛdayairgṛhyante;
Ravikiraṇānugṛhītāni bhavanti kamalāni kamalāni.

fails to convey the motive in its expressive sense. The incompatibility of the primary meaning gives scope to indicative sense that they become real lotuses. The capacity of the double-entendre of the indicative sense suggests that one can manifest one's real ability if there are proper opportunities and healthy encouragements as well.

Atyantatiraskṛtavācyadhvani is said to be found where the expressive sense gets itself destroyed. For example:

Ravisaṅkrāntasaubhāgyastuṣārāvṛtamaṇḍalaḥ ।
Niśśvāsāndha ivādarśaścandramā na prakāśate ॥[10]

The effect of the expressive sense in the word *andha* found in this stanza is completely neutralized because a mirror cannot become blind; and it is indicated that the mist of sigh has obscured the mirror. Further, the indicative sense in the phrase *the mirror is extremely blind* paronomastically implies that the mist there is extremely thick. See another example cited in the Dhvanyāloka:

Suvarṇapuṣpāṁ pṛthivīṁ cinvanti puruṣāstrayaḥ ।
Śūraśca kṛtavidyaśca yaśca jānāti sevituṁ ॥

Here *suvarṇapuṣpa* indicates punningly wealth and fame. The earth can never produce flower of gold; therefore,the indicative sense implies properties such as lands and funds: it implies fame also because like gold that remains for ever. Such examples can be cited in hundreds, if necessary, from other Sanskrit literary sources.

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10 Rāmāyaṇa: Araṇyakāṇḍa, XVI. 13. &. cited in Dhvan. II.

2) FUNCTIONAL PUN OWING TO SUGGESTIVE SENSE WITH EXPRESSIVE SENSE:

A Precious diamond glitters with manifold rays of various colours; so also a good composition conveys expressive sense along with some striking suggested ideas. **Functional pun owing to two capacities of a composition, expression and suggestion, stands equal to the glittering capacity of a diamond.**

Suggestion, based on the expressive power of words is termed as *vivakṣitānyaparavācyadhvani* which covers a large number of literary portions where a connoisseur is supremely enlightened. Even from the point of view of the Dhvani-theory, pun finds scope here abundantly. This *vivakṣitānyaparavācya* is of two subdivisions.[11] The first one and the foremost important one of all types of suggestive sense is *asmlakṣyakrama* where a sentiment or a mood or the like is suggested simultaneiously with the expressed sense. Pun may come here by denoting certain factors pertaining to different objects to make a *rasa* or a *bhāva* more effective and graceful. The following verse is cited by Ānandavardhana himself:

Raktastvaṁ navapallavairahamapi
Ślāghyaiaḥ priyāyā guṇai-
Stvāmāyānti śilīmukhāḥ smaradhanu-
rmuktāḥ sakhe māmapi I

Kāntāpādatalāhatistava mude
tadvanmamāpyāvayoḥ
Sarvaṁ tulyamaśoka kevalamahaṁ
dhātrā saśokaḥ kṛtaḥ II[12]

Here, the subjects qualified are proved similar and the words denoting them are not paronomastic. The attributes through the words of double-entendre–*raktaṁ* and *śilīmukhāḥ* qualify both the lover and the reddish *aśoka*-tree simultaneously. According to Bhāmaha,

11 Asaṁlakṣyakramodyotaḥ krameṇa dyotitaḥ paraḥ I
Vivakṣitābhidheyasya dhvanerātmā dvidhā mataḥ II —Dhavan. II. 2.

12 Hanumannāṭaka, V. 34.

here, we find *hetuśliṣṭa*.[13] It is but natural, one finds one's own mood with the Nature and this is depicted by the poet with the help of pun.

The second division of *vivakṣitānyaparavācyadhvani* is *saṁlakṣyakrama* where there is some interval of time between the comprehension of the expressive sense and the suggestive sense. Once again, it is of two types, viz., *śabdaśaktimūla anuraṇanarūpadhvani* and *arthaśaktimūal anuraṇanarūpadhvani* based on words and meanings respectively.[14]

The first one, suggestive sense through word power, is exclusively based on pun.[15] The following stanza is an instance of this type:

Atandracandrābharaṇā samuddīpitamanmathā |
Tārakātaralā śyāmā sānandaṁ na karoti kaṁ ||[16]

Here, the word *śyāmā* primarily denotes a beautiful maiden who bears a bright moon-shaped ornament on her head, who is kindled with love and whose eye-balls are tremulous. The expressive power illumines another object and that is Night which kindles love with the shining moon and the twinkling stars on the sky. Thus, a striking standard of comparison-*upamāna* is presented and the resultant is a simile. This pun which presents ultimately a simile is not a mere external embellishment as found in *Sarvadomādhava* but it is the body itself: for, here, the *upamānavastu* is conveyed through the illuminant words meant to denote the adjective of the relevant. And, therefore, Ānandavardhana calls such a pun *arthākṣiptopamā*.[17] Here is another example of suggested simile through word-power:

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13 Vide '....*ata eva hetuśleṣo'yaṁ*....' —Locana.

14 Krameṇa pratibhātyātmā yo'syānusvānasannibhaḥ |
Śabdārthaśaktimūlatvāt so'pi dvedhā vyavasthitaḥ || —Dhvanyāloka, II. 20

15 See the section 9 in the II chapter above.

16 Cited in the Kāvyaprakāśa, IV. 73

Cf. with *Unnataḥ prollasaddhāraḥ kālāgurumalīmasaḥ* |
Payodharabharastanvyāḥ kaṁ na cakre'bhilāṣiṇaṁ ||
Cited by Ānandavardhana in the Dhvan. II

17 Vide Dhvanyāloka, II. 21 vṛtti.

Aviralavigaladdānodakadhārāsiktadharaṇitalaḥ |
Dhanadāgramahitamūrtiḥ jayatitarāṁ sārvabhaumo'yaṁ ||[18]

This stanza is in praise of a king who is honoured as the foremost among donors as he has kept up his land constantly wet with the water sprinkled to the things of gift. The word *sārvabhauma* is the name of the northern quarter-elephant also; moreover, the words *dānodaka* denoting ichor and *dhanadāgramahita* denoting the high regards of Lord Kubera make suitable attributes to this after-flashed object. So, the paronomastic words, here present to us an *arthākṣiptopamā*.

There are ample instances of pun suggesting figures like *virodhābhāsa*.

Yatra mātaṅgagāminyaḥ śīlavatyaśca gauryo vibhavaratāśca śyāmāḥ padmarāgiṇyaśca....pramadāḥ ||[19]

The ladies, here, having sexual intercourse with the untouchables are said of pure conduct: they are the daughters of the Himalayas but attached to other than Lord Śiva; they are black and they are red too. Here, it is a beautiful pun found in the words *mātaṅgagāminyaḥ*, *gauryaḥ*, *vibhavaratāḥ*, *śyāmāḥ* and *padmarāgiṇyaḥ* and here, it suggests that the ladies are possessing the gait of elephants; they are white and attached to luxury; they are beautiful and decked with rubies. Thus, the contradiction becomes just apparent one owing to the word-power. And this apparent contradiction is not conveyed by the denotative power. The following is an expressed *virodhābhāsa*:

Sā bālā vayamapragalbhavacasaḥ sā strī vayaṁ kātarāḥ ||[20]

–*She is a maiden but we are stupid-tongued; she is a woman but we are timid.* Here, the quality found in reverse is conveyed through direct expression.

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18 Given by Jagannātha Paṇḍita in his Rasagaṅgādhara, II.

19 Cited by Ānandavardhana selecting from Bāṇa's description of Sthāṇeśvarajanapada in the Harṣacarita, III.

20 Given by Vāmana: Kāvyālaṅkārasūtravṛtti, IV. iii. 12 —vṛtti.

According to the theory of Dhvani one may say that pun is to do nothing in the case of *arthaśaktimūladhvani* where suggestion is exclusively based on semantics. Especially, in its two varieties, viz., suggestion through the extra-ordinary power of meaning of fanciful type of saying and suggestion through meaning expressed by natural description,[21] a *dhvanivādin* holds that there is no scope for pun because of the absence of paronomastic words as seen respectively in the following verses:

Śikhariṇi kva nu nāma kiyacciraṁ
Kimabhidhānamasāvakarottapaḥ |
Taruṇi yena tavādharapāṭalaṁ
Daśati biṁbaphalaṁ śukaśāvakaḥ ||[22]

Here, the semantic show found in the exclamation that the young parrot must have done a great penance on the peak of some mountain to get such a *biṁba* fruit as reddish as the lower lip of the young woman under description suggests the impassioned love of a man in her and her indifferent attitude towards him.

Evaṁ vādini devarṣau pārśve pituradhomukhī |
Līlā kamalapatrāṇi gaṇayāmāsa pārvatī ||[23]

The meaning of this verse is very simple. It presents Pārvatī's action of counting lotus-petals with her head bent down and suggests through its power the immeasurable love of Pārvatī in Lord Śiva along with her bashful-delight. Of course, in both these verses there is no verbal pun. But the pluralistic semantics coalesced herein prove the all-pervasive nature of pun as a principle.

Ānandavardhana himself shows the possibility of suggested puns while he deals with the third type[24] of *arthaśaktimūladhvani*. See the following verse:

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21 Prauḍhoktimātraniṣpannaśarīraḥ saṁbhavī svataḥ |
Artho'pi dvividho jñeyaḥ vastuno'nyasya dīpakaḥ || —Dhvan. II. 24.

22 Cited by Ānandavardhana in Dhvan. I. 13. vṛtti.

23 Kumārasaṁbhava, VI. 84, cited in the Dhvan. II. 22 vṛtti.

24 Arthaśakteralaṅkāro yatrāpyanyaḥ pratīyate |
Anuśvānopamavyaṅgyaḥ sa prakāro'paro dhvaneḥ || —Dhvan. II .25

Ramyā iti prāptavatīḥ patākāḥ
Rāgaṁ viviktā iti vardhayantīḥ |
Yasyāmasevanta namadvalīkāḥ
Samaṁ vadhūbhirvalabhīryuvānaḥ ||[25]

This stanza describes the youths in Dwārāka who, with their beloveds, were indulging in enjoyment in the topmost parts of the houses which were known for beauty, the variegated colours of which were appearing afresh owing to the seclusion and which had curved edges at the ends of their roofs. The meaning here forms itself to suggest that the beloveds also were known for beauty who were expressing their love in an advanced manner in the solitude. They had attractive wrinkles on their bellies. Here, the suggested pun exposes to us the beauty of the ladies on the one hand and on the other the reciprocal comparitiveness found in the topmost parts of the houses and in the beloved as well.

The scope of pun is wider than that of *dhvani*. Not merely *śleṣadhvani* but **the whole *arthaśaktimūladhvani* itself is a part and parcel of *śleṣaśakti*–the power of pun because the function of pluralistic semantics is the fundamental nature of the latter.** Every poetic sentence is *poetic* and, therefore, has at least an iota of aesthetic appeal. The words of such *sentences* that dazzle us with their manifold rays of meaning can be appropriately called *paronomastic* as this term includes the three popular powers of words, in addition to the etymological as well as irrelevant meanings. The function of pun is composite but neither confusing nor straining.

25 Śiśupālavadha, III. 53: cited by Ānandavardhana in this context in Dhvan. II.

CHAPTER VI

PRABANDHAŚLEṢA

(–PERCEPTIONAL PUN)

The Dhvani-theory presents the concept of *prabandhadhvani*:[1] and the Vakrokti-theory presents the concept of *prabandhavakratā*.[2] A work may contain a number of episodes of various sentiments like erotic, heroic or any other sentiment as well but the total effect of the work, such as *Karuṇarasa* in the Rāmāyaṇa as well as *Śāntarasa* in the Mahābhārata are considered as *prabandhadhvani* and *prabandhavakratā* by the respective schools. But such an effect can be conveniently called *prabandhaśleṣa* because it presents both good and evil ideas coalessed and fully developed. And at the same time it suggests to a reader to accept the former idea in accordance with the dictum–one should be like Rāma but not like Rāvaṇa. *Prabandhaśleṣa* is found in the Vedas also where no other theory, So far, is shown applicable. As regards the vedic and epic literature the concept of *prabandhaśleṣa* is introduced on the basis of the ancient etymological works like the Nirukta of Yāska. *Prabandhaśleṣa* or perceptional pun, here, is not a *śleṣakāvya* of any pedantic poet as found in the *Anekasandhāna* kind of poetry but it is a common venerable device adopted by the Vedic seers and the epic sages throughout in their works.

In the Vedic literature, it is said that *prabhusaṁmita* means of Knowledge is taught; in them the gods and the gooddesses are named after manifold factors. In the same manner the words used to denote the names of the characters of the Rāmāyaṇa and the Mahābhārata, widely known as the *mitrasaṁmita* means of Knowledge, express the various phenomena pertaining to the accomplishment of Self-Realization. The Purāṇas followed the same precedent. The substantives in both the vedic and the epic literature are subjected, mostly, to various types of interpretations and express

1 Vide Dhvanyāloka, IV. 5 and the vṛtti.

2 Vide Vakroktijīvita, IV. 16-26 and vṛtti.

more than one meaning and thereby they denote some other ideas conveyed systematically. Many a time the substantives are subjected to paronomasia owing to the letters therein which express individual meanings also.

The Brahaddevatā, attributed to sage Śaunaka collects various statements made by different scholars as regards the principles in giving the names to the Vedic deities and other beings. It says that according to the etymologists and the ancient sages–Madhuka, Śvetaketu and Gālava a name occures from nine sources, viz., abode, action, form, luck, speech prayer, accident, addiction and extraction;[3] and according to Yāska, Gārgya and Rathītara a name occures from four sources, viz., prayer, diversity of objects, speech and action.[4] But, the Brahaddevatā affirms, rightly, that all the names are connected with actions and no name is meaningless.[5] It is true to the fact so far as the Vedic deties and the characters as well as the respective seers and sages are concerned. A man whose memory carries the Vedas but who does not understand the meanings thereof is called a pillar by Yāska.[6] Sāyaṇa emphasizes this point as follows:

Aviditvā ṛṣiṁ chando daivataṁ yogameva ca |
Yo'dhyāpayejjapedvāpi pāpīyān jāyate tu saḥ ||[7]

One who studies or teaches or meditates the Vedic portions without a proper understanding of the seers, metres, deties and the proper

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3 Navabhya iti nairuktāḥ purāṇāḥ kavayaśca ye |
Mudhukaḥ śvetaketuśca gālavaścaiva vanvate ||
Nivāsātkarmaṇo rūpānmaṅgalādvā ca āśiṣaḥ|
Yadrecchayopavasanāttathāmuṣyāyaṇācca yat || —Brahaddevatā, I. 24-25

4 Caturbhya iti tatrāhuḥ yāskagārgyarathītarāḥ |
Āśiṣo'thārthavairūpyādvācaḥ karmaṇa eva ca| —Ibid 26.

5 Nākarmako'sti bhāvo hi na nāmāsti nirarthakaṁ ||
Nānyatrabhāvānnāmāni tasmāt sarvāṇi karmataḥ || —Ibid 31.

6 Sthāṇurayaṁ bhārahāraḥ kilābhūt adhitya vedaṁ na vijānāti yo'rthaṁ |
—Nirukta, 1.18

7 Sāyaṇabhāṣya on the Ṛgveda, I. 1. 1

application of the spells as well becomes a sinner. Proper understanding of all these factors means the Knowledge of the explicit meaning which varies due to the different modes of resolving the substantives on the one hand and the meaning expressed by all the individual letters in the substantives and their synonyms on the other. An upanishadic story hints at the capacity of denotative power of each and every letter occurring in the Vedic literature. Prajāpati uttered simply *da*[8] which was taken by gods to mean to *control* (dāṁyata iti), by human beings to mean *be liberal* (datta iti) and by demons to mean *be sympathetic* (dayadhvamiti). These paronomastic meanings of the *vāk* of the Brahman imply an ideal society where those who have extra-ordinary power are calm, the rich are liberal and those who are noted for physical might are merciful. *Prabandhaśleṣa* is found here as the different meanings aim at a single object ultimately.

(1) PRABANDHAŚLEṢA IN THE PRABHUSAṀMITA LITERATURE

The Vedas are known as *Prabhusaṁmita* type of literature because, mainly, they teach us science, metaphysics and code of conduct along with the poetic charm they store. Another reason to call so is that the Vedic *mantras* are not composed of but they are seen. It means to us that only those who could dissolve their individualities in the Supreme and thereby who could become the Knowledge Itself perceived the Supreme Power in its innumerable forms. The Manusmṛti makes it clear that the seers gave up their own names and got one of the epithets of some or the other deity they saw through the *ṛks*.

Sarveṣāṁ tu sa nāmāni karmāṇi ca pṛthak pṛthak |
Vedaśabdebhya evādau pṛthak saṁsthāśca nirmame ||

The Universal Power dressed with various metres[9] and manifested Its various forms before the seers. It wished to remain in

8 Brahadāraṇyakopanishad, 5.2.

9 Chandāṁsi chādanāt-Nirukta, 7.12.

these forms for ever.[10] The Ṛṣis and the Vedas are inseparable:[11] so also the seers and the deities they saw are one. Here occures what is called *Prabandhaśleṣa.*

As an example, see Aṅgiras. We find no difference between the great seer and Lord Agni if the various meanings of the word *aṅgiras* is grasped properly. Aṅgiras carried oblations to the gods on behalf of Agni when the latter concealed himself in water.[12] He is said to have been born of Brahman. Many a time he is addressed in plural. The substantive occures from *aṅgāra*[13] which means heated charcoal. No doubt, here, *Aṅgiras* means the flameless stage of the sacrificial fire.[14] According to Yāska *aṅgirāḥ* comes from *aṅkanāḥ* for, the coals mark their place when they become cool. *Aṅgiras* in plural is called *Varāhāḥ* also. The word *varāhāḥ* means clouds[15] for, they provide us the ever desired food. The Aṅgirases denote the very life in all the beings: the word is split as *aṅgānāṁ hi rasaḥ* as suited to this meaning. *Rasa* means the essence and that is *prāṇa.*[16] In this sense the *aṅgirases* mean the powers of Wind-god as well as the five wind-elements-*prāṇa, apāna, vyāna, udāna* and *samāna* in a body. The descendants of the established seer *Aṅgiras* are also called *Aṅgirases* in the Vedas who too are the seers of certain hymns and are identified with gods like Agni. For example, the word *vasurociṣ* means lustrous flame. Some of the descendants of Aṅgiras called themselves the Vasurociṣes[17] which paronomastically mean to us that the seers found no difference between themselves and the flames of Fire. Hiraṇyastūpa also is another descendant of Aṅgiras who perceived ninenty one

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10 Cf. Chāndogya Upa. 1.4.

11 "*Ṛṣirveda*"—said by Medhātithi in his commentary on the Manusmṛti and by Haradattamitra in his Padamañjarī on Pāṇini's sūtra, I. 1. 18. This phrase is found in the Śāśvatakośa also (p. 719)

12 Mahābhārata, Vana. 220.

13 Ye'ṅgārā āsaṁste'ṅgiraso'bhavan. —Aita. Brā. 3.34.

14 Cf. Tvamagne prathamo aṅgirā ṛsiḥ.... —Ṛgveda, I.31.1.

15 Aṅgiraso'pi varāhā ucyante. Varāho megho bhavati. —Nirukta, 5.4.

16 Brahadāraṇyakopanishad, 1.3.19.

17 Ṛgveda, VIII. 34. 16-18.

ṛks.[18] The word *hiraṇyastūpa* means matted hair of gold colour and once again it means the flame of Fire. It may also mean the sun early in the morning or late in the evening. In the following stanza the Aṅgirases are said born of Agni:

Virūpāsa idṛṣayasta idgaṁbhīravepasaḥ ।
Te aṅgirasaḥ sūnavaste agneḥ parijajñire ॥[19]

The name of the seer Vāmadeva, to see another example, means, paronomastically, the Almighty God manifested in handsome appearance on the one hand and the individuality of the seer dissolving in the Ruling Power of the universe on the other:

Ahaṁ bhūmimadadāmāryāyāhaṁ vṛṣṭiṁ dāśuṣe marthyāya ।
Ahamāpo anayaṁ vāvaśānā mama devāso anuketamāyan ॥[20]

If Vāmadeva as an individual proclaims that it is he who gave earth to human beings, it is he who bestowed rain and it is his will carried out by all the gods--no body would have cared for this stanza; but it is the Almighty God Indra in the form of that seer. In the same way see a lady-seer Vāgāṁbhṛṇī who perceives the all-pervasive nature:

Ahaṁ rudrebhirvasubhiścarāmyahamādityairuta viśve devaiḥ ।
Ahaṁ mitrāvaruṇobhā bibharmyahamindrāgnī ahamaśvino bhā ॥[21]

Punningly the word *vāgāṁbhṛṇī* means the goddess of speech herself who leads the entire world with her fourfold *vāk—parā*, *paśyantī*, *madhyamā* and *vaikharī*. All the epithets belonging to all the divine beings are revealed through speech alone; and that is how this goddess walks with the Rudras the Vasus the Ādityas and the Viśvedevas. She supports Varuṇa, Agni, Indra, Aśvins and all. This illustrates the phenomena of single words having more than one meaning.

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18 Ibid, I. 31 to 35(total 71 *ṛks*), IX. 4 & 69 (Ten *ṛks* each)

19 Ibid, X. 62. 5.

20 Ibid, IV. 26.2.

21 Ibid, X. 125.1.; see the remaining 7 stanzas also.

Here is another example. Kaṇva means a seer; Kaṇva means a *ṛtvij*[22] who denotes Fire. The plural form of this word -*ṛtvijaḥ* means the priests or the seers in general and the descendants of Kaṇva in particular.

Īḷate tvāmavasyavaḥ kaṇvāso vṛktabarhiṣaḥ |
Haviṣmanto araṅkṛtaḥ ||[23]
Divaskaṇvāsa indavo vasu sindhūnāṁ pade |
Svaṁvavriṁ kuhadhitsathaḥ ||[24]

In the first stanza cited here the descendants of Kaṇva or the wise *ṛtvijs* are invoking Agni with ornaments and oblation, spreading sacrificial grass around the altar; and in the second stanza quoted they are requested to know the secrets from the Aśvins where their residence is, how the sun's rays come along the path of the waters (sky) and how the Dawn manifests herself. It is an effort to know the Supreme Power and metaphysically, through the internal medtiation with the help of the *Kuṇḍalinī* roused in the *prāṇāyāma* by way of the Iḍā and the Piṅgaḷā veins.[25] Agni is called a seer: Kaṇva means Agni also. The phrase *sa idagniḥ kaṇvatamaḥ*[26] evidently clarifies this point. In this way Kaṇva ordinarily means a seer by that name and paronomastically means a seer or a priest as well as Agni and metaphysically, the *Suṣumnā* vein.

Vasiṣṭha is honoured as a great sage. He is the first sage to see Indra[27] or he is first among those great people who could merge in the Supreme Bliss. He took birth motherlessly. The semen of Mitra and Varuṇa fallen on the ground gave birth to Vasiṣṭha.

22 Kvaṇanti dhvananti stotrādi pāṭheneti kaṇvāḥ ṛtvijaḥ. -Sāyaṇa.

23 Ṛgveda, I. 14.5.

24 Ibid, I. 46.9.

25 Yogacūḍāmaṇyupanishad, 21-22.

26 Ṛgveda, X. 115.5.

27 Ṛṣayo vā indraṁ pratyakṣaṁ nāpaśyantaṁ vasiṣṭhaḥpratyakṣamapaśyat.- Taitta. Saṁhitā. To know *Sadasat* in detail refer the Ṛks beginning with *Parame vyoman*.. (Ṛg. X. 5.7) &. Cf. Chāndogyopanishad (3.19.1), Taittarīyopanishad (2.7) and so on. *Sadasat* is referred to here in the next page.

The word *vasu* expresses a number of meanings and one of them is *the essence of life.* Prabandhaśleṣa is found when we learn him as the combined Spirit of the *sat* and the *asat*[28] or the manifested and the unmanifested because Mitra and Varuṇa represent the two aspects of Divin·. Force in Nature pertaining to day and night respectively. God is both concrete in the form of the five elements (pañcabhūtas) and abstract so far as the *antaḥkaraṇa*, individual soul and the Supreme Soul are concerned. · And in this way the word *vasiṣṭha* expresses the meaning *kūṭasthanityc* because the word *vasu* followed by the superlative suffix *iṣṭhan* makes *vasiṣṭha*. This word is also resolved as *sarvatra sarvadāpūrṇaṁ vasati iti vasuḥ*; *evaṁ tiṣṭhati iti vasiṣṭhaḥ.* The following stanza seen by Vasiṣṭha throws light on these points:

Hastābhyāṁ daśaśākhābhyāṁ jihvā vācaḥ purogavī |
Anāmayitnubhyāṁ tvā tābhyāṁ tvopaspṛśāmasi || –Ṛg.X.137.7

The tongue is the fore-runner of speech; that is created by Prajāpati with his two hands of ten branches (fingers). To remove diseases, Vasiṣṭha says, the person in frunt is touched with those two hands. Here, allegorically, the speech means the Vedas as a whole; tongue means the seer; ten branches mean the ten parts of the Ṛgveda; two hands mean the *sat*–the Supreme Soul and the *asat*–the vissible sun on the sky as well as the *sūryanāḍi-piṅgalā* vein in the body and the disease means ignorance. Vasiṣṭha as the most important essence of Llfe means *brain* also.

Prabandhaśleṣa alone can clear off certain ambiguities. For an instance, Purūravas, the son of Budha and the grandson of Soma (the moon) calls himself Vasiṣṭha whereas,[29] in no way he is connected with the Vasiṣṭha-race. Sāyaṇa interprets this word here to mean the best among the beings around.[30] Purūravas is the seer of nine[31] *ṛks* and he is a king.[32] He is nourished by the divine beings

28 See fn. 27 itself.

29 Ṛgveda, 95.17.

30 '*Samānānāṁ madhye atiśayena vāsayitā*' —Sāyaṇa.

31 Ṛgveda, X. 95. 1,3,6,8,9,10,12,14 and 17.

32 Ibid 3,7,11.

belonging to the middle region.[33] The word is split as *puru rauti iti*. *Bahudhā rorāyate*, says Yāska.[34] That which makes the loudest possible noise in Nature is thunder. So *Purūravas* means the mutual rubbing element of clouds. Urvaśī is the lightening phenomenon[35] which is clearly visible on the clouds during the nights. Urvaśī is an Apsaras. The word *apsarāḥ* denotes one who walks on water- *apsu sarati iti*. The element of moisture is meant by the goddesses and the rivers of the middle region who nourished Purūravas. He is brought up for the purpose of destroying the *dasyus*. The word *dasyu* is derived from *das* which means *become exhausted* also. Hence, Purūravas's action of killing the *dasyus* punningly means that the want of water on earth is removed by the thundering clouds in the monsoon.

Urvaśī is a lady-seer who saw nine stanzas.[36] The word *urvaśī* ordinarily means the name of a nymph of attractive thighs; and paronomastically, it means a very famous one[37] because of one's attractive form and that is lightening. Urvaśī is connected with the rivers of the middle region along with Iḷā who is said the mother of Purūravas:

Abhi na iḷā yūthasya mātā smannadībhirurvaśī vā gṛṇātu |
Urvaśī vā bṛhaddivā gṛṇānābhyūrṇvānā prabhṛtasyāyoḥ ||[38]

–Iḷā is the mother of the herd (of cows): Urvaśī shines brightly; both are requested to appreciate the devotional function of the worshipper and to favour on him with light. Iḷā is the mother of the cows (being herself a cow) on the one hand and she is the mother of the herd of the Maruts on the other.[39] The word *purūravas*

33 Ibid 7. Durgācarya proves on the basis of this stanza that Purūravas is aideity of the middle region.

34 Nirukta, 10.46.

35 Ṛgveda, X. 95.10.

36 Ibid 2,4,5,7,11,13,15,16 and 18.

37 *Urvabhyaśnuta (uru mahat yaśaḥ abhivyāpnoti iti). Ūrubhyāmaśnuta ururvā vaśaḥ asyāḥ* -Nirukta, 5.13.

38 Ṛgveda, V. 41.19.

39 Vide Sāyaṇabhāṣya on the above stanza.

expresses the meaning of *prāṇa* or the element of the sun. *Prāṇa*, in the metaphysical sense is experienced with five-fold wind known a *prāṇa, apāna, vyāna, udāna* and *samāna*. This is how Purūravas is the son of Iḷā. Both Iḷā and Urvaśī represent *mādhyamikī vāk*[40] found with the clouds in the middle region as well as in the bosom of our body.

Viśvāmitra is a famous seer in the Ṛgveda. The word *viśvāmitra* means the sun also - *viśvasya mitraḥ*. According to the Nirukta it means *friend of all the beings*[41] - and this means the individual aspect of the Supreme Soul. That is what the sun stands for.[42] The revered *Gāyatrī-mantra* proves Viśvāmitra the Universal Soul:

Tat saviturvareṇyaṁ bhargo devasya dhīmahi |
Dhiyo yo naḥ pracodayāt ||[43]

–*We meditate on the most venerable Light of the divine Savitṛ that influences us with manifold Knowledge.* For a worldly man, paronomastically, the word *dhiyaḥ* means proper thoughts of every day business of life and the word *bhargaḥ* means food and walth. The word *savitṛ* ordinarily means the sun just before rising; in this respect *bhargaḥ* means his radiance and *dhiyaḥ* means the various aspects of ritual knowledge: and *deva* is an epithet to the sun because he resides in the heaven or in the firmament and because he shines. For an internal meditator *savitṛ* means the Bliss Itself.[44] The Nirukta resolves this word as *sarvasya prasavitā*.[45] All are born of It–the Bliss. There are Upanishadic statements like *ānandādeva khalvimāni bhūtāni jāyante*[46] in support of this idea. The meanings of individual letters of this word express the same: *s* means the causal aspect of the Omnipotence; *a* means Omnipresence; *v* means

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40 Nirukta, 10.46.

41 Sarvamitraḥ. Sarvaṁ saṁsṛtaṁ. -Nirukta, 2.24.

42 Sūrya ātmā jagatastasthuṣaśca. -Sūryopanishad.

43 Ṛgveda, III. 62.10.

44 Vide Sāyaṇabhāṣya on this stanza.

45 10.31.

46 Taitt. Upanishad, 3.6.

all-pervasiveness; *i* means ever lasting nature and *tṛ* means that which is beyond the reach of human intuition as well as the phenomenon of perfection.[47] The word *tat* means the Parabrahman. The word *bhargaḥ* means to a *brahmavādin* the Supreme Knowledge: in this word *bha* denotes lustre, *r* denotes Bliss and *ga* means to move to merge in it[48]-ānandaṁ prayantyabhisaṁviśanti.[49]

Thus, these three expressed meanings denote the prayer for worldy pleasures to a profaner, heavenly bliss to a ritualist and the Supreme Bliss to a *yogin*. And, therefore, this *mantra* is meditated upon with the *Praṇava-Oṁ* that signifies the secrets of the sustaining element with the letter *a* and creational element as well as dissolutional element with the letters *u* and *ṁ* that enable one to take birth with a silver spoon in the mouth to enjoy the heavenly pleasures: a *yogin* is led to the fourth state—*turīyāvasthā* with the *Nāda* and *Bindu* in the form of the moon's cresent and a dot in *Oṁ*: it is meditated upon with the *vyāhṛtis–bhūḥ*, *bhuvaḥ* and *suvaḥ* also, which respectively stand for the earth-the normal experience in the conscious state of mind, the firmament–sub normal state or the enjoyment assured in the future and the Bliss everlasting.

This *mantra* is called after the name of the metre *Gāyatrī* with which it is dressed. There are many stanzas in this metre but this is the only *mantra* called by that name; therefore, it means something more than denoting a mere metre. As the name of a metre the word *gāyatrī* is derived from *gai* with the suffixes *atrin* and *ṇīṣ* that means the singing way of praise. Verbal pun is there in this word. It is resolved as *triṣu gamanaṁ yasyāḥ sā* which means to us that this metre is found moving in the three Vedas- the *Ṛgveda*, the *Yajurveda* and the *Sāmaveda* as well. It is the first among the metres seen and it is also said that the three *pādas* of eignt letters each come from the mouth of God Brahman representing the three Vedas.[50] The word *gāyatrī* means the Protecting Power of the five

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47 Vide *Akṣamālopanishad*, *Mātṛkākośaḥ*, *Anekārthakośaḥ etc.*

48 Vide Maitrāyaṇyupanishad, 5.7.

49 Taittarīyopanishad, 3.6.

50 Gāyatrī gāyateḥ stutikarmaṇaḥ; Trigamanā vā viparītā. Gāyato mukhādudapatat iti ca brāhmaṇaṁ: —Nirukta, 7.12.

vital airs–the *prāṇas.*[51] Here the word is resolved as *trāyante gayāḥ anayā* and it means the soul. The Supreme Soul manifests Itself as individual souls with three fundamental properties - *satva, rajas* and *tamas* which are indicated in this metre by the three feet. The very *vāk* is said to be *Gāyatrī* because every thing, transcendental as well as profane, is accomplished and maintained through Speech.[52] Both the words *śakti* and *vāk* are of feminine gender; so, the presiding deity is seen in the feminine form. The Bliss is beyond the reach of configuration; therefore, no gender is applicable to It. Both *śakti* and *vāk* are identified with Agni and so *Gāyatrī* is called *Agni -Agnirvai gāyatrī.*[53]

Thus perceptional pun is evident when we see the seer Viśvāmitra, the metre Gāyatrī and the deity Savitṛ who are individually meant different, dissolve their separate entities and express the Oneness of the Bliss or the Parabrahman.

The *Saptarṣis*–Gotama, Bharadvāja, Viśvāmitra, Jamadagni, Vasiṣṭha, Kāśyapa and Atri[54] are the main seers of this *Vaivasvatamanvantara* in the ordinary sense and it is known that they saw the *mantras.* But as this word is derived from *ṛṣ* which means to move quickly they are to mean the seven rays of the sun:[55] the total rays of the sun spreading all over the four quarters, earth, firmament and heaven[56] are thought of seven units. Their speed is unsurpassable as calculated to be 186300 miles per second. The *Saptarṣis* are called the sons of *Āditya*[57] or *Savitṛ*[58] and therefore, their status is just below that of the Supreme Power.[59] The seven

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51 Prāṇā vai gayāḥ -Brahadāraṇyakopanishad; &. Cf. Śata. Brā. 14.8.15.7

52 Chāndogya up. 3.12.

53 Cf. Śa. Brā., 6.1.3.19., Taitta. Brā., 1.1.5.3., Taitta. Saṁ., 2.2.5.5., Maitrā Up., 7.1.

54 Śa. Brā., 14.5.2.6. The name varies from Manvantara to Manvantara Vide Ma. Bhā. Śāntiparva, 343.

55 Cf. Nirukta, 10.26 &. 12.37 and see Vājasa. Saṁ., 34.55.

56 Śa. Brā., 10.2.4.4 and this is cited by Yāska.

57 Ṛgveda, I. 164.1.

58 Ādityo'pi savitā ucyate. —Nirukta, 10.32.

59 Ṛgveda, X. 82.2.

rays are called *saptākṣaras* of which the Ṛgveda means one letter, the Yajurveda, the Sāmaveda and the Brahman or the Atharvaveda mean two letters each.[60] The seven rays mean the seven fundamental letters that stand for the seven notes of the musical scale.[61] Metaphysically, the *Saptarṣis* mean the seven elements of Knowledge -*tvak, cakṣu, srotr, jihvā, ghrāṇa, manas* and *buddhi*[62] which protect the soul from all dangers in general. In all these senses the *Saptarṣis* are to assist an individual soul to merge in the Supreme for, *ṛṣ* means to bring near by flowing also. Further, the seven rays are the seven horses of the sun's chariot and which mean the seven days of the week. The Vājasaneyī Saṁhitā clarifies that *Saptarṣis* mean the *saptāpaḥ*[63] -the seven water-elements formed by *tejas*[64] which constitute the body and protect it: they are the *saptadhātus* or *saptarasas*, viz., chyle, blood, flesh, fat, bone, marrow and semen. The epic stories like that of Nahuṣa connected with the *Saptarṣis* are based on the principles of physical disorderliness caused by excessive enjoyment of food and other sensual factors. The *Saptarṣis* mean to a *yogin* the seven stages of Intutition attained from the *mūlādhāra*-plex to the *sahasrāra* through the *Suṣumnā*-vein.[65]

Thus, *prabandhaśleṣa* enlightens us that the *Saptarṣis* mean a number of symbolic expressions and they make, ultimately, a unit in the sun, a unit in the Knowledge and a unit in a physical form.

Prabandhaśleṣa or perceptional pun is found when we learn that each and every god or goddess described, prayed and worshipped denotes the various phenomena of Nature which itself merges in the Supreme Bliss. As an example here we see god Agni-the Jātavedas. There is nothing in the universe without the element of

60 Śa. Brā., 10.2.4.6.

61 The letters are *sa, ri, ga, ma, pa, dha* and *ni* which stand for *Ṣaḍja, Ṛṣabha, Gāndhāra, Madhyama, pañcama, Dhaivata* and *Niṣāda*. See Amarakośa, 1.7.1.

62 Cf. Ṣaḍindriyāṇi vidyā saptamāni. —Nirukta, 12.37.

63 34.55.

64 Tatra tejo dhātuḥ &. etc. -Suśruta, 1.15. Rasādinām śukrāntānām dhātūnām yatparam tejaḥ.. Commentary to above.

65 Cf. Atharva. Saṁ., 10.8.9., cited by Yāska in the Nirukta, 12.38.

fire: this element is presided over by Agni. He is called so because he approaches first whatever that is to take a form: it is he who leads an entity further and it is he who stands for Perfection. The word *agni* paronomastically expresses meanings confined to all the concepts on the element of fire developed further.

Yāska resolves[66] the word *agni* variously and states also how his predecessors dealt with this word. First it is split as *agraṇīḥ bhavati* which means a leader in the sacrifices *-agraṁ yajñeṣu praṇīyate*. Without him no sacrifice is possible because he is the first face or mouth[67] of the divine beings and so he is invoked first as well as called their leader–*agniragre prathamo devatānām*.[68] His rank is the first among the seers and the priests as well:

Imaṁ no yajñamamṛteṣu dhehīmā havya jātavedo juṣasva |
Stokānāmagne medaso ghṛtasya hotaḥ prāśāna prathamo niṣadya ||[69]

Thus the first priest is requested to offer the oblation to gods and in the metaphysical sense it is to approach the *Mūlādhāracakra*[70] in the body. The following stanza mentions that he is a seer:

Agnirṛṣiḥ pavamānaḥ pāñcajanyaḥ purohitaḥ |
Tamīmahe mahāgayaṁ ||[71]

Agni is related to gods, manes, gandharvas, demons and men.[72] This seer or priest is praised by one and all[73] including gods because

66 Nirukta, 7.14.

67 Agnirmukhaṁ prathamo daivatānāṁ. -Aita. Brā., 1.4.

68 Taitta. Brā., 2.4.3.3.

69 Ṛgveda, III. 21.1.

70 *Trikoṇaṁ tatpuraṁ vahniradho medhrātpratiṣṭhitaṁ*|
Samādhau paramaṁ jyotiḥ anantaṁ viśvatomukhaṁ || -Yoga. Upa., 10.

71 Ṛgveda, IX. 66.20.

72 The word *pañca* is interpreted as five castes also. Vide Sāyaṇabhāṣya on this ṛk.

73 The word *mahāgayaṁ* is resolved as *mahadbhirdevābhirapi gīrbhirgātavyaṁ*. It also means *yajñagṛha*: Vide Sāyaṇabhāṣya.

he knows all and he is known by all. That is why he is called Jātavedas.[74]

The word agni is resolved as *aṅgaṁ nayati sannayamānaḥ* which means to us that whatever he meets makes his own body. *Aṅgaṁ nayati iti aṅganīḥ* -fuel of any kind supplied to fire becomes fire itself. In support of this phenomenon the word *jātavedas* is resolved as *jātaṁ asya vittaṁ*–whatever that is born becomes his property: and in this sense all the divinities are the various forms of Agni only–*agnirvā sarvā devatāḥ*.[75] Agni stands fo: the *sṛṣṭitattva* and he is identified with the whole world. It is because of his favour that the sun shines and the moon (Soma) has become the king of plants. He showers rain in the form of Parjanya. The very *Puruṣa* is Agni.[76] He is the best of all the gods as he clothes all the movable and immovable.[77]

Agni is identified with the sun as he is called the head of the heaven[78]. As Vaiśvānara,[79] he is the sun as well as the individual soul.[80]

Yāska resolves the word *agni* as *na knopayati* in the sense of not making wet as well as not making friendship (na snehayati). Agni stands for speech[81] and Knowledge–*jātaprajñānaḥ*. Whoever comes across Knowledge becomes Knowledge Itself[82] and becomes free from attachments. Agni makes no friendship with darkness. This knowledge is the Parabrahman.

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74 Jātāni veda jātāni vā enaṁ viduḥ. Jāte jāte vidyata iti vā. Jātavitto vā jātaprajño vā. -Nirukta, 7.19.

75 Aita. Brā., 1.1. &. Cf. Brahaddevatā, 2.30.

76 Brahadāraṇyakopanishad, 6.2. 9-15.

77 Ṛgveda, I. 68. 1,2,9.

78 Ibid, III. 2.14.

79 Viśvānnarānnayati viśve enaṁ narāḥ nayanti iti vā api vā viśvānara eva syātpratyṛtaḥ sarvāṇi bhtūāni. -Nirukta, 7.21.

80 Kaṭhopanishad, 1.1.6-7.

81 Aita. Upa., 2.4.

82 Cf. Sa yo ha vai tatparamaṁ brahma veda brahmaiva bhavati na asya abrahmavitkule bhavati. -Māṇḍūkya Upa., 3.2.9.

The individual letters in the word *agni* denote the Supreme: *a* means Omnipresence: *g* means approaching to and abiding in all; *n* means Knowledge or the Upanishadic principle of *Neti* and '*i*' means the Permanence.

Thus, god Agni means a seer as well as a priest, the sacrificial fire as well as the *yogāgni*, the sun as well as the soul and ultimately, the Supreme Bliss.

For another example of *prabandhaśleṣa* we take Indra who, with his various capacities as the king of heaven, as the main enemy of demons, as the chief deity in sacrificial rites, as the most important phenomenon of nature, as the personification of *sthititattva* and as the intellect as well as the heart and pituitary gland in animators means the Almighty God for an internal meditator.

Indra is a son of Aditi or Niṣṭigrīḥ;[83] but it is said that he has born at his own will as the greatest among the divine beings.[84] Āgrāyaṇa resolves the word *indra* as *idaṁ karuṇāt*[85] that means one who does every thing at one's whim and fancy. He is called Jyeṣṭhatama.[86] There can be no one equal to him among the celestial as well as the terrestrial beings:

Na tvāvā anyo divyo na pārthivo na jāto na janiṣyate.[87]

He is praised for his unexcelled valorous deeds and wisdom which he maintains for ever:

Anuttamā te maghavannakirnu na tvāvā asti devatā vidānaḥ ।
Na jāyamāno naśate na jāto yāni kariṣyā kṛṇuhi pravṛddha ॥[88]

83 Niṣṭiṁ ditiṁ svasapatnīṁ giratīti niṣṭigrīḥ —Aditiḥ.
—Sāyaṇa on Ṛgveda, X. 101.12.

84 Indro vā akāmayata jyeṣṭhaṁ devānāmabhijayeyamiti.
—Taitta. Brā., 3.1.5.2.

85 Cited by Yāska in the Nirukta, 10.8.

86 Ṛgveda, II. 16.1.

87 Ibid, VII. 32.23.

88 Ibid, I. 165.9.

The word *indra* is resolved in a number of ways.[89] It is resolved as *indan śatrūṇāṁ dārayitā* also that denotes to us one who makes one's enemies torn off and Indra did it soon after his birth contemplating his manly prowess in war:

Jajñāna eva vyabādhata spṛdhaḥ
Prāpaśyadvīro abhi pauṁsyaṁ raṇaṁ ||[90]

His enemies ran away (drāvayitā vā) as soon as he arrived at because his strength is like that of a thrice-twisted rope:

Triviṣṭidhātu pratimānamojasastisro bhūmirnṛpate trīṇi rocanā |
Atīdaṁ viśvaṁ bhuvanaṁ vavakśithāśatrurindra januṣā sanādasi ||[91]

He is an organised whole of the strength of the three worlds and the three luminaries–the sun, the lightning and fire[92] that hint at the principles of the *vyāhṛtis -bhūḥ, bhuvaḥ* and *suvaḥ*; the word *triviṣṭidhātu* hints at the three principles of the three letters of the *praṇava,* i.e., *Oṁ*. For an internal meditator the *vyāhṛtis* and *Oṁ* are the illuminative means to drive away the illusory factors.

Indra stands for *sthititattva* -the element of sustenance. Food and speech are the most essential factors of the state of sustenance. The word *indra* is resolved as *iraṁ* (*annaṁ*) *dadāti* and *iraṁ dadhāti* which mean he gives food and protects it as well. Indra is the presiding deity of rain without which no food is possible on earth. It is already noted that Purūravas stands for the rubbing element of clouds; it is in this sense that Indra is helped by Purūravas in killing the demons and it is in this sense that Urvaśī, who stands for the lightning, element, dances in Indra's court. Indra kills the demon Vṛtra, the configurated element of famine (seen in Nature with clouds but not raining) with his thunderbolt and releases water and thereby he favours the beings with food:

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89 Nirukta, 10.8.

90 Ṛgveda, X. 113.4.

91 Ibid, I. 102.8.

92 Tisro bhūmiḥ trīn lokān trīṇi rocanā trīṇi tejāṁsi. —Sāyaṇa

Asyedeva śavasā śuṣantaṁ vi vṛścadvajreṇa vṛtramindraḥ |[93]
Gā na vrāṇā avanīramuñcadabhi śravo dānave sacetāḥ ||

The demon Vṛtra, the absorber of moisture is cut into pieces. The water released is compared to good milch cow. The description of tearing off Vṛtra comes throughout in the Ṛgveda. To protect and to preserve the created world the *sthititattva* engages itself in destroying the desturbing elements unceasingly. So, Indra is always *Vṛtrahā*. There are a number of natural calamities which are configurated formidably as Śambara, Urana, Arbuda and so on: Urana, for an instance, is of ninety nine arms.[94] Indra kills them all.

The *akāra* is the first letter in the *praṇava-Oṁ* and that too stands for the *sthititattva*. *A* is the first syllable in language and that is followed by all other letters. Every letter has certain vibrating power and therefore is presided by some or the other element or deity. Accordingly, Indra who means the preservational element presides over *a* and finds out other leters for speech or for the Veda:

Yo viśvasya jagataḥ prāṇataspatiryo brahmaṇe
prathamo gā avindat ||[95]

The word *brahman* means *Oṁ* also.[96] Thence, here, it is meant that *akāra* is followed by *ukāra* and *makāra*.

Indu means Soma—a plant. Indra is fond ot the juice of this plant. He runs towards it. The word *indra* is resolved as *indau ramata iti* or *indau dravata iti*. *Somarasa* is said his food which enables him to kill the serpent-formed demon, Vṛtra—*asya made ahiṁ indro jaghāna*;[97] and therefore, in each and every sacrifice *soma* is offered to him:

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93 Ṛgveda, I. 61.10.

94 Ibid, II. 14.4.

95 Ibid, I. 101.5.

96 The word *brahman* means a priest also; so also the word *gāḥ* means cows.
—Vide Sāyaṇabhāṣya.

97 Ṛgveda, II. 15.1.

Idaṁ te annaṁ yujyaṁ samukṣitaṁ tasye hi dravā piba ||[98]

Both the words *indu* and *soma* denote the moon. Soma is the king of plants which is an epithet to the moon. He is called *Oṣadhīśa*, *Vanaspathi* and so on. He is eternally praised:

Nityastotro vanaspatirdhīnāmantaḥ sabardughaḥ |
Hinvāno mānuṣā yugā ||[99]

The lord of plants, the rejoicer of intellectuals is *Sabardughaḥ* -the shedder of nectar; that is once again an epithet of the moon. This is how Soma stands for a plant by that name and the moon as well. Astrologically the moon represents mind and, in accordance with the Indian method the Fate functions through the moon, all activities and fortunes or otherwise, pertaining to a man, are calculated from the moon's position in a horoscope. Mind is subordinate to *buddhi*- the Intellect. *Buddhi acts through mind. Indra means here the Intellectual Power that illumines all–Indro viśvasya rājati.* The word *indra* is resolved by Yāska himself as *indhe bhūtāni iti*[100] that which brightens the beings. **The root *indh* with *rak* enables us to mean by Indra the very heart in the body. Heart pumps blood and that is nectar to every limb of the body. Now Indra's drinking of *somarasa* and his function of showering rain all confine to the function of heart.** The physical ailments are the demons. The words *triviṣṭi* and *trīṇi rocanā* seen already mean the three veins *iḍā*, *piṅgaḷā* and *suṣumnā* which stand for the moon, the sun and fire[101] respectively.

Indra is helped by the Maruts in destroying the demons when all other divine beings are frightened and ran away from the battle fields.[102] The Maruts are the five wind-elements (i.e., the *prāṇas*); it is commonly known that oxygen (with other elements of air),

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98 Ibid, VIII. 4.12.

99 Ibid, IX. 12.7.

100 Tadyadenaṁ prāṇaiḥ samaindhan tadindrasyendratvaṁ. -Nirukta, 10.8.

101 Vide Yogacūḍāmaṇyupanishad.

102 Aita. Brā., 12.9.

through respiration purifies blood and that is pumped by heart. Any disease is controlled if these *prāṇas* function properly. Here the *prāṇāyāmatattva* is also hinted at. **In the physical sense Indra means the pituitary gland also for, this gland secretes hormones influencing the activities of other endocrine glands etc..**

For a *yogin* Indra means the Supreme Bliss–*idaṁ darśanāt.*[103] The divinity attained proceeds further and finds Indra.[104] The *somarasa* here means the *madhu*[105] as well as the drops dripping down from the *Sahasrāracakra* and it is what brought down from the heaven by *Gāyatrī*[106] in the form of a falcon. The Supreme Being manifests in thousands of forms:

Rūpaṁ rūpaṁ pratirūpo babhūva tadasya rūpaṁ praticakṣaṇāya |
Indro māyābhiḥ pururūpa īyate yuktāhyasya harayaḥ
śatā daśa ||[107]

Thus, all the divine beings like Varuṇa, Rudra, Viṣṇu and so on are the rulers of one or the other aspect of nature; metaphysically, they all are one or the other physical part and mental faculty of each and every being under the sun. Prabandhaśleṣa is found with all of them because the great ideas are expressed by their names, epithets, functions and episodes connected with them; with their various capacities they are to lead a man towards perfection and they all are one in Indra, the Supreme Bliss.

There are certain stanzas in which we find the clue of the origin of the epic concept of the trimūrtis–Brahman, Viṣṇu and Śiva. When a single stanza gives clue of the origin of the trimūrti-concept

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103 Idaṁ darśanādityaupamanyavaḥ. –Nirukta, 10.8.

104 Prajāpati created the divine beings. They asked him to create Indra also -*Indraṁ no janayeti.* But, prajāpati advised them to practice austerity to find Indra in themselves –*Yathāhaṁ yuṣmāgaṁ tapasā sṛkṣi evaṁ indraṁ janayadhvaṁ.* They did accordingly and saw Indra - *Te tapo'tapyanta. Te ātmani indramapaśyan.* –Taitta. Brā., 2.2.3.3-4.

105 Brahadāraṇyakopanishad, 2.5.

106 Aita. Brā., 13.2.

107 Ṛgveda, VI. 47.18 &. Cf. with IV. 26.1, already cited above.

we are to accept *prabandhaśleṣa* manifesting therein. As an example I would like to cite the *mṛtyuvimocanā ṛk:*

Tryaṁbakaṁ yajāmahe sugandhiṁ puṣṭivardhanaṁ |
Urvārukamiva bandhanānmṛtyormukṣīya māmṛtāt ||[108]

Vasiṣṭha says that himself and his pupils worship Tryaṁbaka. The Knowledge Itself is Tryaṁbaka's fragrance. He provides comfort to the worshipper increasingly. He is prayed by the worshipper for liberation from Death like a cucumber gets liberated from its stalk: and he prays for not to separate him from Immortality. Here, the deity is called Rudra who differs certainly from the epic concept of Śiva. The word *tryaṁbaka* here means the Supreme Bliss only manifested in the three aspects of primordial power -creation, sustenance and dissolution. That gave birth to the three properties[109] *-satva, rajas* and *tamas.* The root *aṁb* means to go and to sound. In Its manifested form the Bliss is in these three powers or properties or It is perceived in the form of the sound *Oṁ*.

Brahman, the supervising priest in a sacrifice, who stands for the Atharvaveda is honoured with the position of Prajāpati. He moves in all other three Vedas equally. The whole creation is called *yajña* of Brahman. In the epics Prajāpati is given three heads more and thus the four headed Brahma is described throughout. In the Rāmāyaṇa the three fundamental properties or the three *śaktis*, viz., Jñānaśakti, Kriyāśakti and Icchāśakti are seen in the forms of Kausalyā, Sumitrā and Kaikeyī. Here Rāma, the incarnation of Viṣṇu is Tryṁbaka as he is their son[110]. In the later epic period this word is confined to Lord Śiva and the *aṁbaka* in three is taken to mean *eye.*

See another example for *prabandhaśleṣa* in a single stanza:

Catvāri śṛṅgā trayo asya pādā dve śīrṣe sapta hastāso asya |
Tridhā baddho vṛṣabho roravīti maho devo martyā ˚āviveśa ||[111]

108 Ibid, VII. 59.12.
109 "Trayāṇāṁ aṁbakaṁ pitaraṁ yajāmaha...." -Sāyaṇa.
110 Tisraḥ aṁbāḥ yasya saḥ.
111 Ṛgveda, IV. 58.3.

Here, *yajñāgni* is under description prominently. The mighty Fire-God of four horns, three feet, two heads, seven hands and triply belted, who showers the desired objects entered amongst men. The four horns are the four Vedas. The three feet are his three abodes (the heaven, the middle region and the earth). The two heads are the *prāyaṇīyeṣṭi* and the *udayanīyeṣṭi* (in the beginning and at the end of a sacrifice respectively). The *saptahastas* are the *saptajihvas*, viz., *kālī*, *karālī*, *manojavā*, *sulohitā*, *sudhūmravarṇā*, *ugrā* and *pradīptā*. The triple belt means the three *rūpas*.[112] Secondly, this stanza means the sacrifice personified[113] as a bull. Here the four horns mean the four priests-*hotṛ*, *adhvaryu*, *udgātṛ* and *brahman*. The three feet are the three oblations offered in the morning, noon and evening. The two heads are the *yajamāna* and *yajamānapatnī*. The seven metres, viz., *gāyatrī*, *uṣṇik*, *anuṣṭup*, *bṛhatī*, *triṣṭup*, *jagatī* and *paṅktī* are the seven hands. The *mantras*, the *brāhmaṇas* and the *kalpasūtras* are the three belts. The form of bull is attributed as it pours blessings only to the *yajamāna* and to those persons in accordance with the *saṅkalpa* like a bull pours its semen in a cow's organ of procreation only[114]. Thirdly, this stanza means God Sun[115]. Here, the four horns are the four quarters. The three feet are the three positions of the sun in the morning, noon and evening which are found in the form of the three Vedas. The day and the night[116] are the two heads. The seven rays which mean the *saptarṣis* are his seven hands. His triplying belt means the three spheres represented by the *vyāhṛtis* - *bhūḥ*, *bhuvaḥ* and *suvaḥ*.

Further this stanza is taken to mean grammatical aspects by Patañjali in his *Mahābhāṣya*, *Kāvyapuruṣa* by Rājaśekhara in his Kāvyamīmāṁsā and so on. The four horns mean the four

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112 The *trirūpas* are *rohita*, *śukla* and *kṛṣṇa*. -Chāndogyopanishad, 6.3.1.

113 Vide Nirukta, 13.7.

114 Vṛṣabhaḥ prajaṁ varṣatīti vā ati bṛhati reta iti vā tad vṛṣakarmā varṣaṇādvṛṣabhaḥ. -Nirukta, 9.22.

115 Vide Taitta. Brā., 3.12.9.1. and Sāyaṇabhāṣya on the *ṛk*.

116 Unlike what is commonly said today, the ancient seers knew that the earth takes round to the sun: and the sun-set is only the apparent one. -Vide Aita.Brā., 14.6.

heads of Brahman as well as the Śabdabrahman of four factors, viz., *nāma, ākhyāta, upasarga* and *nipāta*. This stanza means the manifested state of the Parabrahman with the four Vedas, three factors of time (past, present and future), twofold means of Knowledge–*avidyā* and *vidyā*[117], three fundamental properties and seven worlds which mean the seven *cakras* from *mūlādhāra* to *sahasrāra*. The *cakras* or plexes are the centres at which the divine power is recognizably felt by a mystic both during its descent and its ascent to *sahasrāra* plex through the *brahmarandhra*. The *sahasrāra* is the point at which a *yogin* or mystic realises the Parabrahman as identical with him in a state of ecstatic trance.

Thus, Vedic poetry is conspicuously metaphysical and its *prabandhaśleṣa* diversifies the One Parabrahman and unifies them again through the symbolic names that have more than one meaning. These meanings are connected with one another and yield a great idea enabling us to see that all of them lead us to the One which we started with.

(2) PRABANDHAŚLEṢA IN THE MITRASAṀMITA LITERATURE

The Rāmāyaṇa is the *ādikāvya* only in the sense that a new poetic era began with this work. This is the first long narrative poem divided in chapters and cantos. It is the first *Kāvya* known as *mitrasaṁmita* type later. *Mitrasaṁmita* is one that acts as a link between the vedic literature and the Post epic literature in respect of themes as well as poetic factors.

Beginning with the Rāmāyaṇa all the epics give us a number of stories of gods and goddesses and the super-human personalities. They all describe the almighty nature of the concerned divine being and therefore, they are viewed at religiously. They are the works respected highly for the morals they teach, for the poetic-beauties they present and for the stories they tell. It is said that they remain with due regards so long as the universe exists. For example, it is said in the Rāmāyaṇa:

117 Vide Īśāvāsyopanishad.

Yāvat sthāsyanti girayaḥ saritaśca mahītale |
Tāvadrāmāyaṇakathā lokeṣu pracariṣyati ||[118]

This statement is true to one and all in the metaphysical sense. *Rāma* is the spirit of life and *ayana* is its course. *R* means fire that is the main part of the soul in the body; *a* means its nature of permanence: and *ṁ* with *a* means the chain of rebirth. *S* means *śakti* the power of the soul; *i* denotes its manifesting nature with certain effect: *t* means nectar and with *a* it means the imperishable nature of the power of the soul. And this is how Sītā is the wife of Rāma. **Thus, the Rāmāyaṇa is connected with every soul in the world and therefore, it is not at all confined to a Hindu only nor to man alone.** It is in this sense that the sage makes the above statement. This sense is conveyed by the denotative power of the letters and the word employed only and this is what here it is meant *prabandhaśleṣa* or perceptional pun in the *mitrasaṁmita* literature. A devotee as well as a common man finds here the great splendours of gods and goddesses, the merited life of high-souled individuals and he finds the wicked punished: a *sahṛdaya* or a connoisseur absorbs here in the poetic sense and sound: but, a man who goes deep into the words and letters as well finds the metaphysical world opened to him. To show certain examples[119] of *prabandhaśleṣa* in this kind of intellectual instrument I confine here myself to the Rāmāyaṇa and the Mahābhārata.

Prabandhaśleṣa starts with the name of the poet of the Rāmāyaṇa itself. Vālmīki is the poet of this epic as well as a character therein. The word *valmīka* means that wherein beings move about (valate—calate prāṇī atra) which means *body.* The superimposing element on the individual soul that soul is the body itself means *vālmīki.* And therefore, in the metaphysical sense Vālmīki means *vijñānamayakośa* which, in the *vigatārtha*, separates an individual soul from the Supreme Knowledge. For an internal medi-

118 Bāla., 2.36-37.

119 Vide the two Kannada works, viz., *RĀMĀYAṆADA ANTARĀRTHA* and *BHĀRATABHĀGAVATAGAḶA ANTARĀRTHA* of Eḍatore Subrāya Śarmā. And see my Kannada article "*Rāmāyaṇa–ondu Pratimāvidhāna*", pubd. in *NANDANAVANA*, Malladihalli Swamiji felicitation VOL., 1978.

tator this *kośa* reveals the *viśeṣajñāna*. The Supreme Knowledge is the Parabrahman.

Ratha is derived from *raṁh–to go*. *Daśaratha* means the vehicle constituted of ten parts belonging to the ten organs, viz., voice, hands, legs, anus, organ of procreation, skin, eyes, ears, tongue and nose in their early stage of the blastocyst form of an egg and mythologically that is the seer Kaśyapa. *Śakti* or *Śuddha-sattva* is of three kinds, viz., *Jñāna*, *Kriyā* and *Icchā* which are in a very subtle form and in which *Centana* or the Life-Force of the Parabrahman reflects and functions throughout one's life-span. The *Cetana* reflected in Jñānaśakti is Buddhi- the intellect, reflected in Kriyāśakti is Manas–the mind and citta-the mental aspect of aiming at and reflected in Icchāśakti is Ahaṅkāra–the consciousness of individuality: the three energies are the three wives of Daśaratha called Kausalyā, Sumitrā and Kaikeyī and the four aspects of *Cetana* are his four sons called Rāma, Lakṣmaṇa, Śatrughna and Bharata respectively. **The hormones secreted from the pituitary gland of the mother which are the basic need of all these activities in the womb are called the *Pāyasa* in total. As regards the creation of the universe *Pāyasa* means all-pervasive energy.** The word *rāma* means the continuity of the individual aspect of the Soul. So, Rāma stands for the element of knowledge (-budhyate iti); Lakṣmaṇa means the psychological element pointed out through the act of thinking (lakṣyate mananakriyayā). Knowledge requires correct thinking; that is why Rāma and Lakṣmaṇa are always together throughout the Rāmāyaṇa.

Avidyā in the Upanishadic sense means worldly knowledge as against *Vidyā*,[120] the Supreme Knowledge. The *Cetana* is the part and parcel of Knowledge. *Sattvaguṇa* is its innate nature. Through *Avidyā* it is ceaselessly attacked by *Rajoguṇa* along with *Tamoguṇa*. The *Rajastattva* is configurated as Rāvaṇa. The word *rāvaṇa* means one who roars–*rauti iti* or one who robs the *Śakti* of the *Cetana—ruvantī nīyate anena iti.* Kumbhakarṇa means the *Tamoguṇacaitanya.* Terrific persons also are seen sometimes merciful: that is how Vibhīṣaṇa (vigataṁ bhīṣaṇatvaṁ

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120 Vide Iśāvāsyopanishad.

yasmāt saḥ) who stands for the phenomenon of *Malinasattva* is the brother of the two and joins Rāma later on. *Laṁ* means earth and that is the element of the *mūlādhāra* plex; *k* with *a* denotes its stay in water–in the middle of the generative orgen and anus. Thus, *Laṅkā* means the *mūlādhāracakra* where the mystical vein, *Suṣumnā* with the *Kuṇḍalinīśakti*, here Sītā, is suppressed by the *Rajoguṇatva*. **Thus the poet means here neither Śrīlaṅkā of Cylon nor a man from southern part of India.** A *yogin* finds his *Kuṇḍalinī* roused through *prāṇāyāma* and *haṭhayoga* by conquering the elements of *Rajas* and *Tamas*: that is the release of Sītā. *Indriyas* (i.e., gods) are there in each and every being on earth; but, Self Realisation for an individual soul is possible only in the human birth because of man's physical structure and reasoning capacity. That is what Viṣṇu takes birth as a man to kill Rāvaṇa.

Viśvāmitra means the *tejastattva* which leads the *Cetana* further to the brain, to the pituitary gland or to the mystical *ājñā*-plex and the veins *iḍā* and *piṅgalā*. Metaphysically *iḍā* vein is the *Īśvaraśakti* or the sun and that is the river Gaṅgā while *piṅgalā* vein is the *Parāśakti* or the moon and that is the river Sarayū. *Piṅgalā* is called Yamunā river also when it is fully developed up to the *mūlādhāra* plex. Īśvaraśakti is beyond the reach of Illusion or Avidyā; hence, that is the place (ājñācakra) where cupid is burnt to ash. Rāma kills Tāṭakā. *Tāṭa* means rest that is a character of the *Tamastattva*. Therefore, *Tāṭakā* means the phenomenon of motionless state –*tāṭaṁ karoti iti*. All the demoniac persons whom Rāma kills or drives away when Viśvāmitra performs sacrifice mean the *Tamastattva* in the limbs, covering the just formed limbs in the womb. The *yajña* of Viśvāmitra means the creation of the entire universe on the one hand and the formation of the entire physical structure of a man or woman in the womb on the other. Now, Rāma liberates Ahalyā from the curse. It means the removal of the inactive nature of the beautiful universe of many planets departed from the sun's swift rotations and which is gradually developed with minerals, things and beings on the one hand and the removal of the inactive nature of the well developed body in the womb on the other.

In the metaphysical sense *Śuddhasattvaguṇa* or Mūlaprakṛti lies in the *Suṣumnā* vein that is beyond the reach of the *Rajastattva*

and the *Tamastattva*. The Cetana's handling of the *Suṣumnā* vein before its unity with the *Śuddhasattvaguṇa* (i.e., Sītā) manifested from the Hiraṇyagarbhabrahman is the *bow-episode*. The name of the bow is Sunābha (suṣṭhu sthīyate nābhau). *Nābhi* means centre also. The vein staying in the central place in between *iḍā* and *piṅgalā* is *Suṣumnā*. The individual soul pervades the entire embryo fully developed in the seventh month.[121] That is how the *Rāmāvatāra* is the seventh one among the ten *avatāras* of Viṣṇu. The soul gets its individual existence and the *layatattva* in the form of Paraśurāma is defeated. The word *paraśurāma* denotes one who shatters all (-parān sṛṇāti iti paraśu; tasmin ramate iti). Then Icchāśakti becomes influenced by *Avidyā*: the human wants are unlimited. Mantharā means the psychological element of agitation. The individual aspect of *ahaṁ* overpowers the knowledge of the Self. Rāma goes to the forest followed by Sītā and Lakṣmaṇa and stays in the Citrakūṭa, the element of *vigatajñāna*. Later, he goes to the Daṇḍakāraṇya (i.e., man enters into the course of the practical life after his birth) where the *Śuddhasattvaguṇa* is suppressed by the *Rajastattva* starting with the Śūrpaṇakhā-episode. *Śūrpa* means winnowing basket. *Śūrpaṇakhā* is one whose nails are like the *śūrpas*; and that is *jaṭhara* -the stomach. Thus, hitherto, the Rāmāyaṇa means how an individual soul, departed from the Supreme Soul, takes birth as a man and how it comes under the influence of the ordinary course of life.

Hereafter starts the course of man becoming God. Rāma meets Jaṭāyu who stands for a *guru*–the Force that releases one from the enmassing nature of *Avidyā* (–*Jaṭati iti jaṭā* and *eti iti āyuḥ*). Jaṭāyu dies soon after he narrates the matter how Sītā is taken away forcibly by Rāvaṇa and the way that he has to follow. Guru's work is to direct the right method and the meditator is to proceed further. Then Rāma kills Kabandha in the sense the meditator controls the greed of sensual pleasures, which comes in the way of the Bliss–*kaṁ badhyate anena iti*. Rāma meets Śabarī, one who stores only the luscious things–*śaṁ bibharti iti*. **In the body Śabari means the gallbladder.** A meditator needs, first of all, good physical set-up before practicing the *haṭhayoga* mentioned further. **In the**

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121 "*Saptame māse jīvasaṁyukto bhavati.*" —Garbhopanishad.

metaphysical sense Śabarī means correct thinking. There are many interpretations of the Vedas or the means of Knowledge: the meditator should choose the right ones.[122]

A common man may wonder as to how Rāma conquers Rāvaṇa with the help of monkeys and bears. The word *kapi* ordinarily means a monkey; but, if it is resolved as *kaṁ pāti iti* it means that which protects happiness and, that is air. No body can exist without air. The happiness of a man ends with his last breathing. The air inhaled and exhaled while breathing acts like the jumping activity of a monkey and therefore it is configurated in a monkey's form. The vital air in the breath is reckoned mainly in five kinds and they are named after their position in the body as well as their functions. They are called *prāṇa, apāna, samāna, udāna* and *vyāna.*[123]

Sugrīva, born of the sun's spirit (aṁśa) is the *prāṇa* aspect of the breath. The main place that the *prāṇa* resides is heart. It is known that in the physical sense the inhaled air with oxygenic element purifies blood which is pumped by the heart to all the limbs of the body. That is why the *prāṇa* is called *Sugrīva–śobhanaṁ* gīryate rasādikaṁ anena iti. In sustaining life the role of the *prāṇa* is as important as the role of the sun in the case of the universe; therefore Sugrīva is said an incarnation of the sun. The other places of the *prāṇa* in the body are the space in between the nose and mouth, navel and the foot-thumb.[124] Vālin means the

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122 Śabdajālaṁ mahāraṇyaṁ cittabhramaṇakāraṇaṁ I
Ataḥ prayatnājjñātavyaṁ tattvajñāttattvamātmanaḥ II
–Śaṅkara in the Vivekacūḍāmaṇi, 62.
Anantaśāstraṁ bahuveditavyaṁ
Alpaśca kālo bahavaśca vighnāḥ I
Yatsārabhūtaṁ tadupāsitavyaṁ
Haṁso yathā kṣīramivāmbumiśraṁ II -Uttaragītā.

123 Hṛdiprāṇaḥ sthito nityaṁ apāno gudamaṇḍale I
Samāno nābhideśe tu udānaḥ kaṇṭhamadhyagaḥ II
Vyānaḥ sarvaśarīre to pradhānāḥ pañca vāyavaḥ II
–Yogacūḍāmaṇyupanishad, 23-24

124 Āsyanāsikayormadhyaṁ hṛdayaṁ nābhimaṇḍalaṁ I
Padāṅguṣṭhamitiprāṇasthānāni dvijasattama II
–Triśikhibrāhmaṇopanishad, 78-79.

apāna aspect of the breath. Its main function in the body is to clearout the urine and filth. Both the words *vālin* and *apāna* resolved as *valate adhomukhaṁ iti vālaṁ; vālaṁ asya asti iti vālin* and *adho nayati iti apāna* mean the same idea. Both the *prāṇa* and the *apāna* are very important aspects of breath.[125] Vālin is the elder brother because the *apāna* is stronger than the *prāṇa*. Sugrīva is threatened and his wife is enjoyed by Vālin: it means gastric trouble and so on in the body. Jāṁbavat is a bear and stands for the *udāna* aspect of breath. Its place is the neck. The word *jāṁbavat* is derived from *jaṁ*–to eat. This aspect of breath helps in swallowing the food. Its function, at the time of death, is to exhale the breath once for all–*ūrdhvaṁ nīyate anena iti udāna*. That is why Jāṁbavat is old one. Nala means the *vyānavāyu* that pervades the entire body-*vistṛtaṁ nayati iti*. The word *nala* is derived from *nal-* to bind. The *svādhiṣṭhāna* is the mystical plex belonging to *jalatattva*. Next to this plex comes the *mūlādhāra*, the *bhūtattva* or Laṅkā where the *Kuṇḍalinī* is suppressed. A meditator approaches the *mūlādhāra* with the help of the *vyānavāyu* in passing through the *jalatattva*: that is what Nala builds up the bridge on the sea. Nīla means the *samānavāyu*. Its main centre is the navel part of the body. Its function is to digest the food -*nīlati iti* and to destribute the essence. So Nīla is offered the post of the commander-in-chief of the *Kapisenā*.

The meditator concentrates on all these five aspects of breath and treats them, through various methods of *prāṇāyāma*, as required to rouse the *Kuṇḍalinī* by conquering the power of *Avidyā*, the *Rajastattva* and the *Tamastattva*. For all these activities he must breathe through nose only that too systematically. This systematic breathing is called Hanumat. *Hanu* means the outer part of the upper jaw. The breath passing through this part is Hanumat. Therefore, Rāma meets him first before seeing Sugrīva and others or before recognizing the *prāṇa* and *apāna* etc.

Now, it is clear why Rāma helps Sugrīva and kills Vālin. A meditator requires *prāṇavāyu* very strong to rouse the *Kuṇḍalinī* and the strength of the *apānavāyu* is to be utilised for. The *apānavāyu*

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125 Prāṇādi pañcakaṁ teṣu pradhānaṁ tatra ca dvayaṁ|| –Ibid, 76.

cannot be turned easily. The meditator controls it by force[126] through *prāṇāyāma* and directs it to assist the *prāṇavāyu*. The *apāna* in its turned position is called *Aṅgada*. This aspect is storied that Rāma kills Vālin and makes his son Aṅgada the heir apparent in association with Sugrīva. This is how *Prabandhaśleṣa* is seen in the Rāmāyaṇa through its each and every episode.

The Mahābhārata follows[127] the same method of the Rāmāyaṇa and stands as a very good example of *prabandhaśleṣa*. This work combines the physical and the metaphysical senses also. The word *bhārata* itself is split in two ways: *bhā* means splendour; *rata* means the state of merging in; thus *bhārata* denotes the process of the attainment of salvation: *bhāra* means burden; that is *Avidyā*—the cause of rebirth; *tarati iti ta* which means to cross; thus *bhārata* means to overcome *Avidyā* or to conquer mortality by Self Realisation "*-avidyayā mṛtyuṁ tīrtvā vidyayāmṛtamaśnute*," says the Iśāvāsyopanishad.

Vyāsa is the poet and an important character of the Mahābhārata as well. He is the son of Parāśara and Matsyagandhā. The word *parāśara* is derived from *parā* and *śṛi*; that means an individual soul departing from the Supreme Bliss. Matsyagandhā means Parāśakti or Māyā or Mūlaprakṛti which is the root cause of all the creations. She stands for the intrinsic power of creation. A seed becomes a tree and vice-versa: in the same way Māyā or Mūlaprakṛti starts its function with creation and ends with dissolution; and once again starts with the beginning. This is what Matsyagandhā takes the boat from one bank to the other of the Ganges. When this Parāśakti starts functioning with creation in the form of driving the boat She is favoured with the *Saṅkalpa*[128] of the *Paramātmatattva* that is Parāśara. In the physical sense the ovum unites

126 Adhogatimapānaṁ vai ūrdhvagaṁ kurute balāt ||
-Yogacūḍāmaṇyupanishad, 42.

127 Rāmāyaṇaṁ mahākāvyamādau vālmīkinā kṛtaṁ |
....
Tadevādarśamārādhya vedavyāso munīśvaraḥ |
Cakre (mahā)bhāratākhyātaṁ itihāsaṁ purātanaṁ ||
-Brahaddharmapurāṇa: Pūrvabhāga, XXV. 28-30.

128 So'kāmayata. Bahusyāṁ prajāyeyeti.... -Taitta. Āra., 8.6.

with a sperm and an egg is formed; this is how Matsyagandhā becomes Satyavatī–(satyaṁ asyāḥ asti iti) as well as Yojanagandhā[129] (by carrying the effect of past deeds in the metaphysical sense) and Vyāsa is born. The word *vyāsa* is resolved as *viśeṣeṇa āsyate yena saḥ* and *vividhaṁ āsanaṁ yasya saḥ* and which means, in the philosophical sense, the *paramātmasaṅkalpaśakti* and, in the physical sense, the blastocyst form of the egg just before the development of an embryo. In the astronomical sense, Vyāsa stands for the various planets, departed from the sun owing to his swift rotations, which influence the beings on earth.

Śantanu means the Saguṇabrahman-*śaṁ tanoti iti.* The word is resolved by Yāska as *śaṁ tanoḥ astu iti.* Gaṅgā means Vidyā, the Knowledge (–gāṁ gamayati iti) that reflects in the Saguṇabrahman. That is how the Ganges marries Śantanu. The son Devavrata means the divine sphere of action and that is the *vijñānamayakośa* in the metaphysical sense. Vidyā disappears soon after this *kośa* is formed. The Saguṇabrahman advances to Yojanagandhā or Nature. If the *vijñāna* remains in the state of *ahaṁ brahmāsmi* the Saguṇabrahman cannot be one with Nature. So, it comes down from the level of *viśeṣajñāna* to the level of *vigatajñāna* or the state of individual *ahaṁ*. That is why Devavrata is called Bhīṣma because the course of the individual soul under the control of Nature is considered terrific- *bhīṣaṇaṁ manyate iti.*

The word *citrāṅgada* denotes a person of variegated or handsome form and it means the creation of the *gandharvas.* They mean the sound-germ in an embryo (–gānaṁ dharma yeṣāṁ te) and they belong, metaphysically, to *śuddhasatvaguṇa.* The word *vicitravīrya* denotes gods whose status is higher than that of the *gandharvas.* Both Citrāṅgada and Vicitravīrya mean the total cells of an embryo in its early stage reckoned in two groups belonging to sound and tubular organs (the nāḍis). Next, the cells of the blastocyst automatically develop into the ten organs, i.e., five organs of action and five organs of knowledge; therefore, the Saguṇabrahman becomes silent and that is the death of Śantanu.

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129 Cf. Ṛgveda, X. 129. 3-4.

Aṁbā, denoting the element of speech (aṁbyate śabdyate) stands for *jñānaśakti*; Aṁbikā, denoting the productive energy (*aṁbate janayati iti*) stands for *kriyāśakti* and Aṁbālikā means *icchāśakti*. All the three are the daughters of the king of Kāśī. That which shines is *kāśī-kāśate iti*. The lord of Kāśī means the creational phenomenon, the sun in the astronomical sense, in which the above mentioned three *śaktis* are manifested. The *jñānaśakti* refuses to accompany the gods (or the germs of the tubular organs) for they cannot attain salvation-*kṣīṇe puṇye martyalokaṁ viśanti*, says the Gītā. Aṁbikā and Ambālika are married with Vicitravīrya. He dies of T.B. without an offspring. It means that the gods are unproductive. The *nāḍis*, crores in number, in the body are very subtle and they function only indirectly.

Nature proceeds further. The *Paramātmasaṅkalpaśakti* is requested to work on *kriyāśakti* and *icchāśakti*. *Kriyāśakti* forgets its divinity and that is how Aṁbikā closes her eyes when Vyāsa approaches her. Dhṛtarāṣṭra is born. He means to us the force that maintains the body-*dhṛtaṁ rāṣṭraṁ yena saḥ* and stands for the element of *rajoguṇa* which is ruled completely by Avidyā or worldly knowledge. His blindness implies the absence of Vidyā in him. *Icchāśakti* entertains the *Paramātmasaṅkalpaśakti* but without enthusiasm. So *malinasatvaguṇa* is resulted. Thus, Pāṇḍu is born. Vidura, the son of the maid servant of Aṁbikā means the properties of the auxiliary power of *kriyāśakti* such as *satya, nīti* etc. -*vigataḥ duraḥ yasmāt*.

Gāndhārī means intrinsic power of *rajoguṇa* that bears the entire world of ordinary way of life *gāṁ dhārayati iti*. Duryodhana means the *rajoguṇapradhānaśakti* which influences the beings so as to act ceaselessly through the chain of cause and effect and his brothers denote the various capacities of *rajoguṇa* and *tamoguṇa* as well. Kuntī means the energy of *malinasatvaguṇa* which protects the body from all dangers- *kuṁ tāyate iti*. Mādrī means the desire for enjoyments. Five sons are born: they are the five *malinasatva* properties of the five elements, viz. *ākāśa, vāyu, tejas, ap* and *pṛthivī* respectively. The intrinsic power of all these five elements combined is Draupadī. The struggle for existence of the *rajoguṇapradhānaśakti* with the chain of birth and rebirth, as against man's desire for Salvation, and

his bent of mind with heart and soul in attaining the goal through the energies of *malinasatvaguṇa* are described in various episodes throughout the Mahābhārata.

The work by name *Jaya* is called *Itihāsa* by Vyāsa himself. The word *itihāsa* commonly means history. The word is split as *iti+ha+āsa* and it means 'it was (āsit) in this manner'. It is proved by Vāsiṣṭha Gaṇapati Muni, the venerable sage of this 20th century as to *where it was*. He unlocks the secrets of the Mahābhārata by proving its characters and events not other than those of the Ṛgveda.[130]

Lord Kṛṣṇa is no other than Indra of the Ṛgveda. Devaka, the brother of Ugrasena and the father of Devakī, in the Mahābhārata is the same as one killed by Indra.[131] Devaka's daughter Vikuṇṭhā, in the Veda, performs a great penance to get a son equal to Indra in bravery. Indra is not ready to see some body else equal to him. So, he himself takes birth in her and thereby he is called Vaikuṇṭha.[132] Vaikuṇṭha describes himself as Almighty God[133] and that is found in the Gītā also. The epithets Vāsudeva–son of Vasudeva and Gopāla -the protecter of cows, wealth, food etc. are found belonging to Indra. The following *ṛk* conveys these points:

Jagṛbhmā te dakṣiṇamindra hastaṁ
vasūyavo vasupate vasūnāṁ |
Vidmā hi tvā gopatiṁ śūra gonāmasma-
bhyaṁ citraṁ vṛṣaṇaṁ rayiṁ dāḥ ||[134]

Vṛtra killed by Indra is called Vyaṁsa[135] also because of his defor-

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130 Vide *BHĀRATACARITRAPARĪKṢĀ* written by Vāsiṣṭha Gaṇapati Muni in the year 1933.

131 Devakaṁ cinmanyamānaṁ jaghantha. –Ṛgveda, VII. 18.20.

132 Vide Brahaddevatā, 7.49-60.

133 Indro-Vaikuṇṭha sūktas. –Ṛgveda, X. 47-50.

134 Ṛgveda, X. 47.1.

135 Yo vyaṁsaṁ jahṛṣāṇena manyunā, . . . ahan.
–Ṛgveda, I. 101.2 &. see II. 14.5, III. 34.3 etc. Vyaṁsaṁ -vigatabhujaṁ: vṛtraṁ.–Sāyaṇa.

med shoulders. Instead of *vigatau aṁsau* it is taken as *kutsitau aṁsau* in the Bhārata and here he is called Kaṁsa. Kṛṣṇa's Kāliya-mardana-episode is found in Indra's slaining Ahi–the serpent form of Vṛtra:

Ahannahiṁ pariśayānamarṇaḥ pravartanīrarado viśva dhenāḥ ||[136]

Indra killed the serpent slumbered in coils and he released the water to every one's delight through canals. Reference may be pointed out for Kṛṣṇa's elopement with Rukmiṇī:

Vadhūriyaṁ patimicchantyeti ya īṁ vahāte mahiṣīmiṣirāṁ |
Āsya śravasyādratha ā ca ghoṣātpurū sahasrā parivartayāte ||[137]

The bride of Indra devoted to her lord attends him. Indra takes the queen to the chariot that sounds loudly and scatters around thousands of riches. The *ṛks* seen by Indrāṇī[138] mean the idea of Satyabhāmā of the Bhārata.

Balarāma is said to be an incarnation of Śeṣa who bears the earth with his thousand hoods. It is a fact that the thousand rays of the sun support the earth. The sun is the fire of the sky. His rays are seen in the form of hoods of a serpent staying in *budhna –the sky*: therefore he is Ahirbudhnya[139] who is taken as Balarāma in the Mahābhārata. The sun's rays extract moisture from water that becomes cool in the atmosphere and it rains; it is meant by the word *saṅkarṣaṇa* which is another name of Balarāma. He is called Halin for his weapon is a plough and because he directs the farmers to plough the earth with his monsoon-rains. The word *budhnya* means body also. The *vijñāna* aspect of the sun with the Cetana in a body causing the individual aspect of *ahaṁ* and thereby supporting the worldly business of life is Ahirbudhnya or Balarāma. Ahirbudhnya is prayed not to harm. It means that the sun's rays should not extract the water-element from the ploughable lands and

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136 Ṛgveda, IV. 19.2 &. there are many *ṛks* to tell Indra destroying the serpent.
137 Ṛgveda, V. 37.3.
138 Ibid, X. 145. All the six *ṛks* in this Sūkta.
139 Ibid, VII. 34. 16, 17.

the *aham* element in the *Cetana* should not be selfish. That is what Kṛṣṇa consoles him many a time when he wants to support Duryodhana. Balarāma's wife Revatī means *dhanavtī*—the richness. This is the phenomenon found with the capacity of Ahirbudhnya in making the earth productive. Revatī means *Uṣā also.*[140]

The word *arjuna* means whiteness. It is used as an adjective qualifying *somarasa.*[141] This word means Indra also-*arjuna itīndrasya nāma.* Arjuna in the Mahābhārata is born of Indra's spirit (aṁśa). The Ṛgvedic Kutsa who is called Ārjuneya also and who is helped by Indra in destroying Śuṣṇa and Kuyava as well as many other bad elements is called Arjuna in the Mahābhārata. The following stanza makes it clear:

Tvaṁ ha tyadindra kutsamāvaḥ
Śuśrūṣamāṇaḥ tanvā samarye |
Dāsaṁ yacchuṣṇaṁ kuyavaṁ nyasmā
arandhaya ārjuneyāya śikṣan ||[142]

Śuṣṇa means Karṇa born of the sun's spirit. The word means cloud which carries away the moisture but not showers. Śuṣṇa has well-fastened covering (śuṣṇasya cit parihitaṁ yadojaḥ[143]) which is cut off by Indra with his thunderbolt; and the same episode is taken in the Mahābhārata as suited to the plot. Indra becomes the charioteer of Kutsa in slaying Śuṣṇa-*vaha śuṣṇāya vadhaṁ kutsaṁ vātasyāśvaiḥ.*[144] Etaśa was harassed by the sun; so Indra attacks him -the irresistible *gandharva* (gavāṃ raśmīnāṁ dhartāraṁ) with Kutsa as well as wind-like swift horses:

Yattudatsūra etaśaṁ vaṅkū vātasya parṇinā |
Vahat kutsamārjuneyaṁ śatakratuḥ
tsaradgandharvamastṛtaṁ ||[145]

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140 E.g., see Ṛgveda, III. 61.6 &. IV. 51.4. etc.

141 Ṛgveda, III. 44.5.

142 Ibid, VII. 19.2.

143 Ibid, I. 121.10.

144 Ibid, I. 175.4 and Cf. VIII. 1.11., IV. 16.11 etc.

145 Ibid, VIII. 1.11. &. see I. 61.15.

is suits to the episode of the Mahābhārata-war in which Yudhiṣṭhira It defeated by Karṇa and Kṛṣṇa drives the chariot of Arjuna towards him for an attack.

The Ṛgveda hints at the five Pāṇḍavas:

Etattyatta indra vṛṣṇa uktham̐ vārṣāgirā abhigṛṇanti rādhaḥ |
Ṛjrāśvaḥ praṣṭibhiram̐barīṣaḥ sahadevo bhayamānaḥ surādhāḥ ||

The sons of king Vṛṣāgira are Ṛjrāśva, Am̐barīṣa, Sahadeva, Bhayamāna and Surādhas. The five prince-seers together saw 19 *ṛks* of a hymn 146. Ṛjrāśva stands for Arjuna, Am̐barīṣa for Dharmarāja, Bhayamāna for Bhīma, Surādhas for Nakula and the name of Sahadeva is taken as it is in the Mahābhārata. The words resolved express relevant senses pertaining to the five Pāṇḍavas. The word *vṛṣāgira* means wish-yielding speech that is *Om̐*. The five seers of the nineteen *ṛks* as well as the Pāṇḍavas mean the five aspects of breath. Am̐barīṣa (or Etaśa) as well as Dharmarāja means *udāna* that resides in throat and that is ruled by the God of Death. Bhayamāna as well as Bhīma means *vyāna* that pervades entire body and that is ruled by the Wind-God. Ṛjrāśva (or Kutsa) as well as Arjuna means *Prāṇa* without which no action is possible and he means the individual soul ruled by Indra or the Supreme Soul. Surādhas as well as Nakula means the *samāna* aspect of braeth and Sahadeva means the *apāna* which are to maintain the health; both are ruled by the Aśvins. They all aim at one object, i.e., maintenance of health in an ordinary sense and rousing the *Kuṇḍalinī* in the metaphysical sense. That is how Draupadī is a common wife of the five Pāṇḍavas.

Ṛjrāśva cuts up in pieces hundred sheep for the sake of a she-wolf.[147] The number of sheep tallies with the number of the Kauravas. Kuyava or Kuyavāk who is killed after the death of Śuṣṇa means Duryodhana. Indra kills him in the fore-part of the day:

146 Ibid, I. 100. The 17th *ṛk* of this hymn is cited above.

147 Ibid, I. 116.16.

Kutsāya śuṣṇamaśuṣaṁ ni barhīḥ prapitve ahnaḥ kuyavaṁ sahasrā ||[148]

Here, it is to take that Kuyava is killed according to Indira's plan. Duryodhana conceals himself in water and that is what done by Kuyava also.[149] The valiant descendant of the Maruts, the wrestling warrior described[150] means the slayer of Duryodhana. The brothers of Kuyavāk (hard talk) are Mṛdhṛ vāks - the troublesome elements of the organs of speech mean the various aspects of *Avidyā* and they are killed in *duryoṇe*[151] –the battle. Druḥ[152] stands for Dhṛtarāṣṭra and Parśu 153 or Anāryā stands for Gāndhārī. And in this manner all the characters of the Mahābhārata are found in the Ṛgveda which expresses various ideas leading to the Supreme Being.

In the Purāṇas, for an example, see the perceptional phenomena behind Lord Gaṇapati. *Gaṇāḥ* means the five breath-elements, viz., *prāṇa, apāna, udāna, samāna* and *vyāna* which are to keep in force the course of life of all the beings—*gamayantaḥ nīyante yaiḥ*. They all serve the individual souls which are the part and parcel of the Supreme. *Gaṇāḥ* means even the five fundamental elements –earth, water, fire, air and ether; in this sense the word *gaṇapati* denotes the Supreme Power or the efficient cause of the universe and so Gaṇapati is called *Bhūtagaṇādhisevita.* The word *Gaṇāḥ* denotes the various kinds of speech also; here Gaṇapati means intuition. Speech bereft of the grace of intuition causes troubles. To worship Gaṇapati first is to honour intuition all the more.

Gaṇapati is called Vināyaka also, The word *vināyaka* is resolved as *vīnāṁ nāyakaḥ*. *Vī* as a verb means to go or to be born. Individual souls, according to the theory of rebirth, go from bodies

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148 Ibid, IV. 16.12.

149 Ibid, I. 104.4.

150 *Yuṣmadeti muṣṭihā bāhujāto yuṣmatsadartho marutaḥ suvīrāḥ*|| Ṛgveda, V. 58.4.

151 Ibid, V. 29.10.

152 Ibid, X. 73.2.

153 Ibid, I. 92.10; X. 86.23.

to bodies. *Vī* as a noun means bird as well as air: and, Vināyaka, therefore, means the Vital Air on the one hand and the chief of birds on the other. There are references of a number of Vināyakas who were troublesome found in the Mahābhārata, Śāntimayūkha and Yājñavalkya-smṛti etc. In such cases the word is resolved as *vigataḥ nāyakaḥ yebhyaḥ te*, which means the uncontrolled breath-elements that cause paralysis, gastric-trouble and so on. They are to be brought under the control of the *viśeṣanāyaka*; and here Vināyaka means the presiding deity of *prāṇāyāma* or breath-exercise. A man if wants to become a *yogin* is expected to begin meditation with *prāṇāyāma* just as in a religious rite a Hindu worships first Lord Gaṇapati. The word *vināyaka* is resolved as *kaṁ prati nīyante vayaḥ yena* and thereby it means that Vināyaka leads individual souls that are named after a species of birds called swans to the Supreme Bliss.

An individual soul is called a bird, *Haṁsa*–a swan: the Supreme Soul, on the same line, is called *Paramahaṁsa*. *Ha* and *sa* are the respective sounds of exhaling and inhaling the breath. *Ha* is presided by Śiva and *sa* by Śakti. Breath exhaled once for all makes a body corpse: and it is in this sense that Śiva is the presiding deity of Death. An individual soul gets a body when the creational element represented by *ṁ* (or Brahman) in between the two letters *ha* and *sa*, undertakes its function and thereby the way for *sa* is paved. It is with the inhaling function that an individual soul starts its course in earthly state; and this phenomenon is figuratively told that Śakti or Pārvatī gave birth to Gaṇapati in the absence of Śiva. Śakti means Nature. Hence, it is said that Pārvatī has created the form of Gaṇapati out of the mud of her own body. Gaṇapati's place in the body is the *mūlādhāra* plex which represents the earthly element and which is the secret-place of the *Kuṇḍalinī Śakti* in the metaphysical sense. The letter *a* in *sa* and *ha* denotes the unending chain of birth and death caused by the effect of the individual egoism. And that individual egoism is to be destroyed if one wants to be free from rebirths: and that is why Śiva cuts the head of Pārvatī's son. It is to cut off even the impressions of the past deeds or *vāsanā*, as the Muktikopanishad calls. Then *haṁsa* becomes the Paramahaṁsa: the individual soul absorbs in *Oṁ*. That is how Gaṇapati becomes Gajānana; for, the root *gaj* means to sound. Gaṇapati's

trunk stands for the *o* in *Oṁ*. The Purāṇas take an elephant to mean supporting-element also. They say that the eight quarters are supported by the eight elephants. The elephant-face of Lord Gaṇapati denotes that God is the support of the entire universe.

Accordingly, *Prabandhaśleṣa* or perceptional pun is seen in all the portions of the Purāṇas. All the works which are influenced by the *Prabhusaṁmita* and *Mitrasaṁmita* literature do possess perceptional pun. The richness of the Vedic and epic poetry is revealed thus in the double-entendre of physical and metaphysical significances by the very characters and anecdotes.

Inspired utterances are never overridden with verbal puns. The pun that is rooted in the fundamental symbolic sense is a theory by itself as exemplified in the Vedic hymns. Breaks in tradition alone can destroy the usefulness of paronomastic styles connotatively as well as denotatively as seen in the interpretations of the Vedas and the Upanishads or the Bhagavadgītā. The expressed meanings of sentences themselves are differently understood by different Ācāryas. Each Ācārya sticks to his gun unlike Yāska who freely gives more than one meaning to many nouns and verbs. Pun, in its narrow sense is the enemy of science or *śāstra*; but, in its broad sense it is at the root of all human speech whether literary or non-literary.

The earthly life symbolizes the life of the gods as shown by Śrī Vāsiṣṭha Gaṇapati Muni in his interpretation of the Mahābhārata. The divine life is seen symbolizing mystic movement of the spiritual power earlier. Hence, symbolism and paronomasia are found to be compresent in the revelation of *Prabandharasa* along with *Prabandhaśleṣa*. The perceptional pun stands for *great ideas* in literature as explained in the tenth chapter of "*Theory of Literature*" written by Dr. Renewelleck and Mr. Austin Warren. Dr. D. V. Guṇḍappa states in his "*Sāhityaśakti*" that a great poet makes the aesthetes think of and meditate upon great ideas after they enjoy *rasa* or the aesthetic appeal of his great work.[154] The illustrations given above from the Vedic and epic poetry amply testify to the truth of his statement.

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154 *Kāvyaalli Jīvanatattvadarśana*, pp. 132-139.

The Rāmāyaṇa and the Mahābhārata, primarily, make us enjoy the *Karuṇa* and *Śānta* sentiments: further, they provoke thoughts of ethical, metaphysical, spiritual and mystic importance that constitute the glory of Indian culture. The paronomastic device spiritualizes the poerty and poetizes the spiritualism of our ancient sages from the beginning to the end of a Vedic or epic work. The *Prabhandhaśleṣa* of Kālidāsa's Śānkuntala lies in the humanisation of the devine life and devinisation of the human life on the basis of analogical parallelism of characters, moods and situations belonging to the kingdom of Duṣyanta and to that of Indra. The paronomastic thread of symbolism, of course, is more explicit and less allegorical in the drama. The word pun, thus, evolves into a **perceptional pun or composition-pun or Prabandhaśleṣa which is the topmost peak of poetic achievement in any language of man.**

CHAPTER VII

AVASTHĀŚLEṢA

(–SITUATIONAL PUN)

Great poets, beginning with Vālmīki bring a number of situations or *Avasthās* with two contradictory effects which serve the purpose of basement for the plots of the works written by them. The *Śleṣa* dealing with such *Avasthās* can be called *Avasthāśleṣa* that becomes another principle of the theory of pun.

Pun stands unshaken as a function of words which are used by an intelligent poet for the purpose of enhancing an intended poetic idea in the course of delineating an art emotion. Like *sphoṭa*, it is multi-functional and multifaceted in its power of psychological stimulation-both of expected and unexpected nature in a given context. Situational pun or *Avasthāśleśa* is exclusively based on psychological phenomena. It is not merely of sound or sense in the narrow interpretation of the terms. Perfect concentration on a particular object misconceived creates certain situation or *avasthā* which, however, becomes the key to the whole plot further developed. Naturally, Vālmīki is the first poet to bring situational pun. Lakṣmaṇa is not deceived by the fraudulent words of Mārīca at the latter's death. He knows that Rāma is an unconquerable hero and he is aware of the various tricks of demons. But, Sītā misconceives his stand and his bent of mind towards his duty of protecting her. She objects his stand and censures strongly that he is after her. Lakṣmaṇa finds no way other than that of going in search of Rāma. This situational pun enables Rāvaṇa to carry away Sītā by force. This situation by virtue of its double meaning brings about the said catastrophe. The dual interpretation of Lakṣmaṇa's stand constitutes the situation.

Vyāsa brings wonderful situational puns which are found, sometimes, advantageous also to the characters subjected. Arjuna, for an instance, is benefited twice by situational pun remarkably. In his marriage–episode with Subhadrā he means a great ascetic to Balarāma while, at the sametime, he means a

lover of Subhadrā as well as the intimate friend of Kṛṇaṣ. Another incident takes place in the palace of Indra at heaven. Urvaśī approaches Arjuna with passionate love; but Arjuna thinks of her as a mother. Urvaśī misconceives his explanation and she curses him to be a eunuch. This curse becomes a boon for him by the grace of Indra and he utilises it at the nick of time of his secret–stay in the capital of King Virāṭa.

There are several punning situations in the Purāṇas. The story behind the elephant-face of Lord Gaṇapati and the story belonging to Lord Viṣṇu's attendants, Jaya and Vijaya, suffice to convince a man of taste that certain situations with paronomastic meanings twist the entire plots concerned. Obedience to one's mother or elderly persons and to the master as well is a virtue. But, Gaṇapati loses his original head as a result of Śiva's misunderstanding that he displays haughtiness and shows disrespect. Likewise, Jaya and Vijaya suffer from the curse of demonhood given by the sages headed by Sanaka, who misunderstand their refusal to allow them into the privacy of Viṣṇu.

A very wonderful situational pun can be seen in the curse of Durvāsas in the Śākuntalaṁ. Śakuntalā being absorbed in the thought of her husband cannot be a sinner and hence failure to give proper treatment to Durvāsas who visits her hermitage in the absence of her father cannot be a deliberate dereliction of duty. Absorption or one pointed meditation is always exclusive of any other point. Negligence necessarily results from such a meditation. Those that meditate upon God can be accused of forgetting to be alert to their duties towards others during the period of meditation. The contemplation on Duṣyanta results in merit and demerit at the same time according to logic or law. The simultaneity of the two consequences opposed to each other in one and the same situation as made to appear by Kālidāsa is perfectly dilemmatic and the dilemma can be described as a situational pun setting before us a very serious and practical problem of duty in life. Similar events are seen in the curses of Kāmadhenu cast upon Dilīpa as narrated in the first canto of Kālidāsa's Raghuvaṁśa and of Bharatamuni cast upon Urvaśī as narrated in the first act of his Vikramorvaśīyaṁ.

Unity and diversity cannot be there at the same time and at the same mental state of man. This is a truth of psychology. The recognition of an act (mental or physical -static or dynamic) as sinful or meritorious is arbitrary and not natural. Nature and nurture are two heads of life which become hostile to each other on many occasions. A double effect of Dharma and Adharma resulting from one and the same situation is peculiar and effective. The fundamental principle of pun lies in producing one or more meanings out of a word (which consists of sound and sense). The meaning here is double from the point of view of one situation leading to two situations of a mutually hostile nature. It is a challange of poets like Vālmīki and Kālidāsa to all those that deliver sermons on duty in life.

CHAPTER VIII

PRATĪKAŚLEṢA AND THE IMPACT OF PUN IN ICONOGRAPHY

The gods and goddesses described in the Vedas and in the epics are brought in icons by sculptors in due course of time. It is seen that in the Vedas the anthropomorphic characteristics of the Divine Power are described at length in many forms. The seers visualized the multifarious aspects of the Supreme Power with their respective functions on each and every object, form its corporal to its transcendental level, in the universe. They found both the animate and inanimate beings as controlled by the supernatural powers or divinities or aspects of the said Supreme Power or Truth through Nature. The seers recognized the symbolic forms or the *pratīkas* of these divinities manifested in Nature and invoked them in various modes of sacred speech which they found to stimulate them to, do what the worshippers desired. The Aśvins, for instance, who are the most handsome personalities among the Vedic gods and who are the unseperated twins and divine physicians, are the personifications of two units of three hours each after the mid-night[1] and before the Dawn. Their might is expressed in restoring health and they are invoked as the bestowers of wealth. The most precious wealth of life is health as well as proper growth and the Asvins are prayed to for the same. The three powers manifesting in the three stages of night, in between the sun-set and the sun-rise, are called Doṣā –the Gloom, Tamasvatī–the Darkness and Uṣā–the Dawn.[2] In the

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1 Tayoḥ kāle ūrdhvamardharātrātprākāśī bhāvasyānuviṣṭambhaṁ.

—Nirukta, 12.1.

There are different openions as regards what the Aśvins represent for: *Dyāvāpṛthivī* according to the Śatapathabrāhmaṇa; personifications of morning and evening according to Max Muller; stars of the Aśvins according to E. N. Ghosh; whereas, Śāmā Śāstrī proves them to be the sun and the moon. -See the Mythic Society's Journal, Vol. XX No. 2 pp. 80-88.

2 *Sā hi doṣā bhavatyādau niśīthe sā tamasvatī |*
Nāmnā bhavatyuṣāścaiva saiṣā prāgudayādraveḥ ||

—Brahaddevatā, III. 10

same way, the seers perceived the Supreme Power manifesting Itself in fire, water, wind and so on; and they saw the respective hymns which invoke them in hundreds of *ṛks.* Thus, they presented the divine personalities such as Agni, Varuṇa, Vāyu etc. in various semi-anthropomorphic configurations. In Indra they recognized the ruling power of all such Natural Phenomena. Therefore, one fourth of the Ṛgvedic hymns praise his thousands of capacities. Some times Agni also is seen occupying the supreme position:

Tvamagne indro vṛṣabhaḥ satāmasi tvaṁ viṣṇururugāyo namasyaḥ |
Tvaṁ brahmā rayividbrahmaṇaspate tvaṁ vidhartaḥ sacase purandhyā ||[3]

All the epics employed the divine personalities depicted in the Vedas to suit to their purposes. Sometimes they fixed certain characters in certain deties and sometimes they magnified the characters of certain gods and goddesses by identifying them with the Supreme. And, as a result, now, we have many gods and goddesses of equal rank· Some epithets of the Supreme are found glorified as separate personalities gifted with innate excellences as suggested in the Ṛgveda. For example, *Gaṇapati,*[4] is an epithet qualifying the leader of the heavenly band known as *Brahmaṇaspati*–the lord of food who is otherwise known as Agni;[5] whereas, in the epics as well as in later Upaniṣadic period the term *Gaṇapati* is preferred to the term *Agni* and the former is made to possess all the epithets of the latter. As Agni is the mouth of the gods (agnirmukhā vai devāḥ) in the sacrificial rites, man is asked to worship Gaṇapati first in every religious worship or secular undertaking.[6] Viṣṇu who traversed the three regions with three wide steps[7] and who causes the rotation of ninety into four periodical revolutions (360 days) like a wheel[8] is glorified

3 Ṛgveda, II. 1.3.

4 Ṛgveda, II. 23.1.

5 "*Brahmaṇaspati and Brahaspati are both varieties of Agni, the priest and the purohit of the gods and men..*" —Max Muller.

6 As shown in the beginning of this work, Gaṇapati symbolizes *Oṁ* also.

7 Ṛgveda, I. 155.4.

8 Ibid, 6.

along with Indra.[9] Sometimes, Viṣṇu resembles Agni[10] as he too is said to carry oblations to the gods. Agni is called Viṣṇu[11] also because of his all-pervasive nature. But in the epics the position of Viṣṇu is altogether different and he occupies the place above all other gods and some times, equal to Lord Śiva. The fierce and formidable Rudra[12] of the Ṛgveda with all of his unmeasurable might is a blissful and highly ranked god in the epics.

The anthropomorphism of the epic gods inspired iconographers to a great extent. At the same time the Vedic sacrifices are replaced by the custom of idol-worship. The devotional aspect of the sacrifice is stressed in the epics. The sculptors began to carve idols of various gods and goddesses with their special weapons and vehicles. The artisans followed the poetic images and translated them into sculpture. The sages honoured[13] the sculptors for their work of bringing their images in icons. **The symbolizing tendency in every limb and ornament of the icon of a deity was developed. Pun, as a principle *Pratīkaśleṣa*, found ample scope in such symbolizations because a symbol or *pratīka* means more than one idea.** For example, the three eyes of Lord Śiva mean knowledge pertaining to the past, the present and the future on the one hand and the sun, the moon and fire on the other: they mean *a*, *u* and *ṁ* which constitute *Oṁ*: they mean *sat* –the Being, *cit*-the Consciousness and *ānanda*-the Bliss also. The third eye is to dissolve the individualities of beings in the Supreme Bliss. The four faces of Lord Brahman mean the four Vedas as well as the four forms of speech- *parā*, *paśyantī*, *madhyamā* and *vaikharī*: they mean the four parts of language-*nāma*, *ākhyāta* *upasarga* and *nipāta* also: they express His ubiquity too. The conch-shell in Lord Viṣṇu's hand means purity as well as the *nādatattva*. The lotus in his hand means wealth and it means maintenance of

9 Ibid, 1, 2, 3.

10 Ibid, I. 156.5.

11 Ibid, X. 1.3.

12 Ibid, II. 33.11.

13 *Śilpigarbhāṇi liṅgāni liṅgagarbhāśca śilpinaḥ* |
Śilpirūpaṁ tu madrūpaṁ na bhedaḥ śṛṇu pārvati ||
—Skāndapurāṇa: Pratiṣṭhākhaṇḍa.

inward purity under all circumstances as well: it means the *sahasrārapadma* too to a *yogin*. The six faces of Kārtikeya mean the *ṣaḍaṅgas -śikṣā, kalpa, vyākaraṇa, jyotiṣa, chandas* and *nirukta* to a *karmayogin* and they mean the *ṣaṭcakras*–the six plexes, viz., *mūlādhāra, svādhiṣṭhāna, maṇipūra, anāhata, viśuddhi* and *ājñā* to a *jñānayogin*. **All the symbols mean more than one idea and therefore, come under the perview of the theory of pun and this fact cannot be gainsaid on the basis that it is not pointed out hitherto.** The sculptros carved in icons thousands of such symbols scrupulously and unveiled the divine personalities described in the epics to one and all in conformity with the spirit of the venerable Vedic sages.

Apart from the paronomastic aspect in the symbols of limbs weapons and vehicles of idols there are puns observed even in the forms of deities as carved and presented by great iconographers. We find Ardhanārīśvara described in the Śivamahāpurāṇa[14]. We read Kālidāsa's varse which introduces the coalescence of word and sense through the image of the single bodied Śiva and Pārvatī:

Vāgarthāviva saṁpṛktau vāgarthapratipattaye |
Jagataḥ pitarau vande pārvatīparameśvarau[15] ||

which paronomastically conveys that Śiva creates the universe with his Parāśakti. It is the love of the Self for the Self. Here it is seen that the Supreme Sound and the Supreme Speech are combined. For a *yogin* or mystic it is the unity of Kuṇḍalinī and Sadāśiva in the *sahasrāra*. We find Ardhanārīśvara with all these meanings in icons.

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14 See the first part of the Vāyavīyasaṁhitā: 15th chapter.

15 Raghuvaṁśa, I.1.

A FEW PHOTOS REPRESENTING

THE

PLURALISTIC PRINCIPLE

IN ICONS



ARDHANĀRĪŚVARA

16 Collection: Mahārāja of Jaipur; it belongs to the 9th century A.D.

As an instance, here is an idol[16] in which the punning aspect is obvious: in the idol of this masculino-feminine deity the right portion is called Śiva and the left portion is called Pārvatī. In the part of Śiva there is three-pointed dart in the upper hand and there is a lotus in the lower hand. In the part of Pāravatī there is a mirror in the upper hand and the lower hand is beautifully placed below the left side of the waist. The universal parents are here in amorous mood. Hence, there is no drum in the hand of Śiva and there are no weapons in the hands of Pārvatī. The terrifying serpent is not seen on Śiva's neck and it is there on the *triśūla*. Nandin, the bull, is there behind the unicorporeal couple, and of course, with its face by the side of its master. The upanishadic principle of the one in many and the many in one is represented in this icon.



GAṆAPATI



MĀRUTI



GARUḌA

There is a beautiful idol of Lord Gaṇapati[17] pregnant with rich paronomastic potency. In this image, if the front and the left portions are closed we find the face of Māruti; if the front and the right portions are closed we find the countenance of Garuḍa. For a *yogin* Māruti means the *prāṇāyāmatattva* and Garuḍa means the sacred *guru* while Gaṇapati is to mean to him the Supreme Intuitive Power. All these ideas are brought in a single icon by a ,great sculptor.

17 Installed in Kolar: Karnataka. Photo published in *VIŚVAVYĀPĪ GAṆEŚA*: indebted to the publisher-Mr. Govardhana Ankolekar, SAGAR, Karnataka.



GAṆAPTI

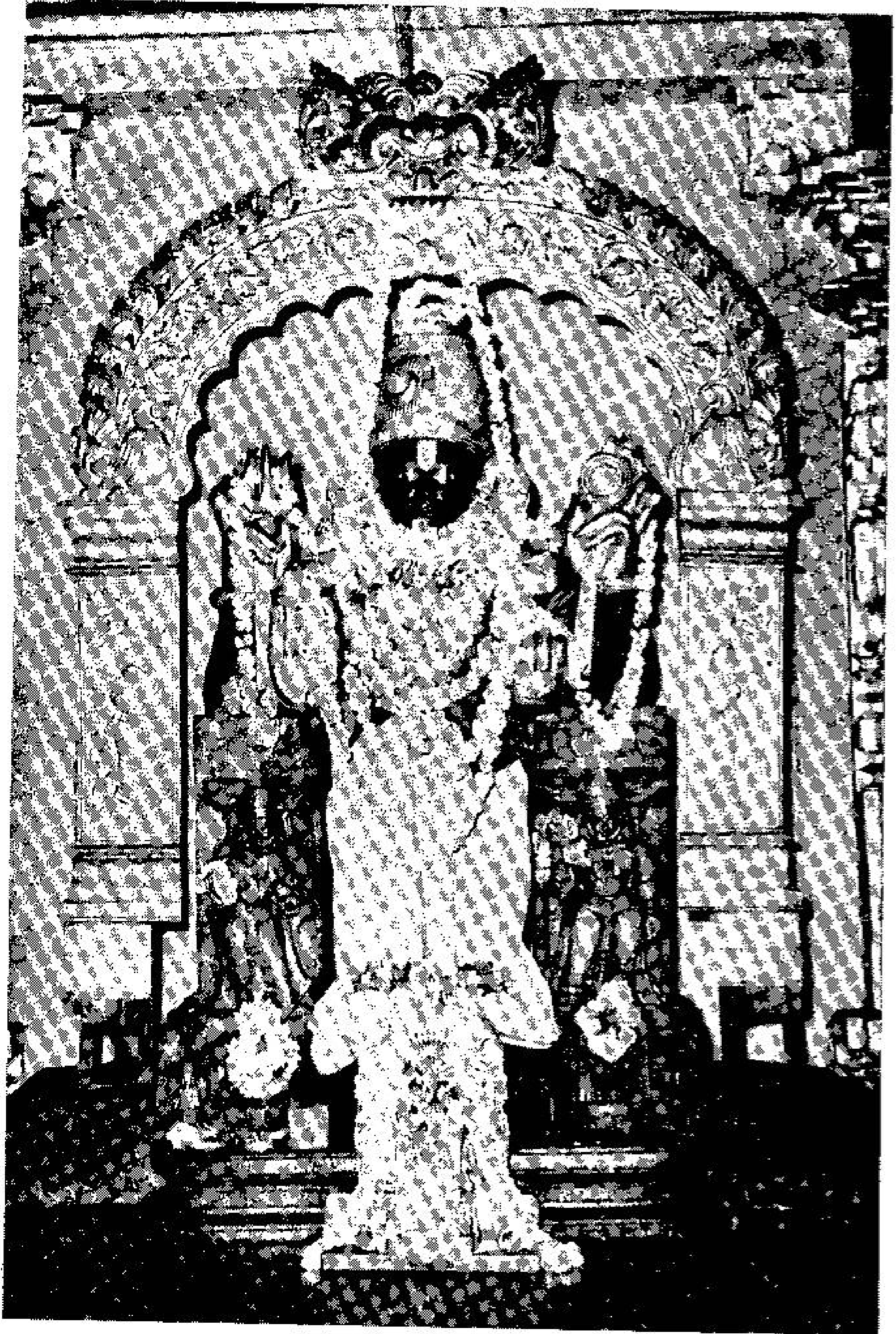


YAKṢA

There is another idol of Lord Gaṇeśa seen in the West Java.[18] A Yakṣa is carved on the backside of this venerable idol. And therefore, this icon represents a literary piece of *viloma* kind. The portion of the head of Gaṇapati is big when compared to the other portions and that provided sufficient space to the sculptor to carve the fully decorated Yakṣa on the back-side. Gaṇapati is immensely decked and he is very solemn in appearance; but, the Yakṣa with all his decorations looks terrific.

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18 Published in *KAḌALĀCEYA GAṆEŚA* (= Gaṇeśa-Across The Sea). Indebted to the publisher, Mr. Govardhana Ankolekar, SAGAR, Karnataka.



HARIHAREŚVARA

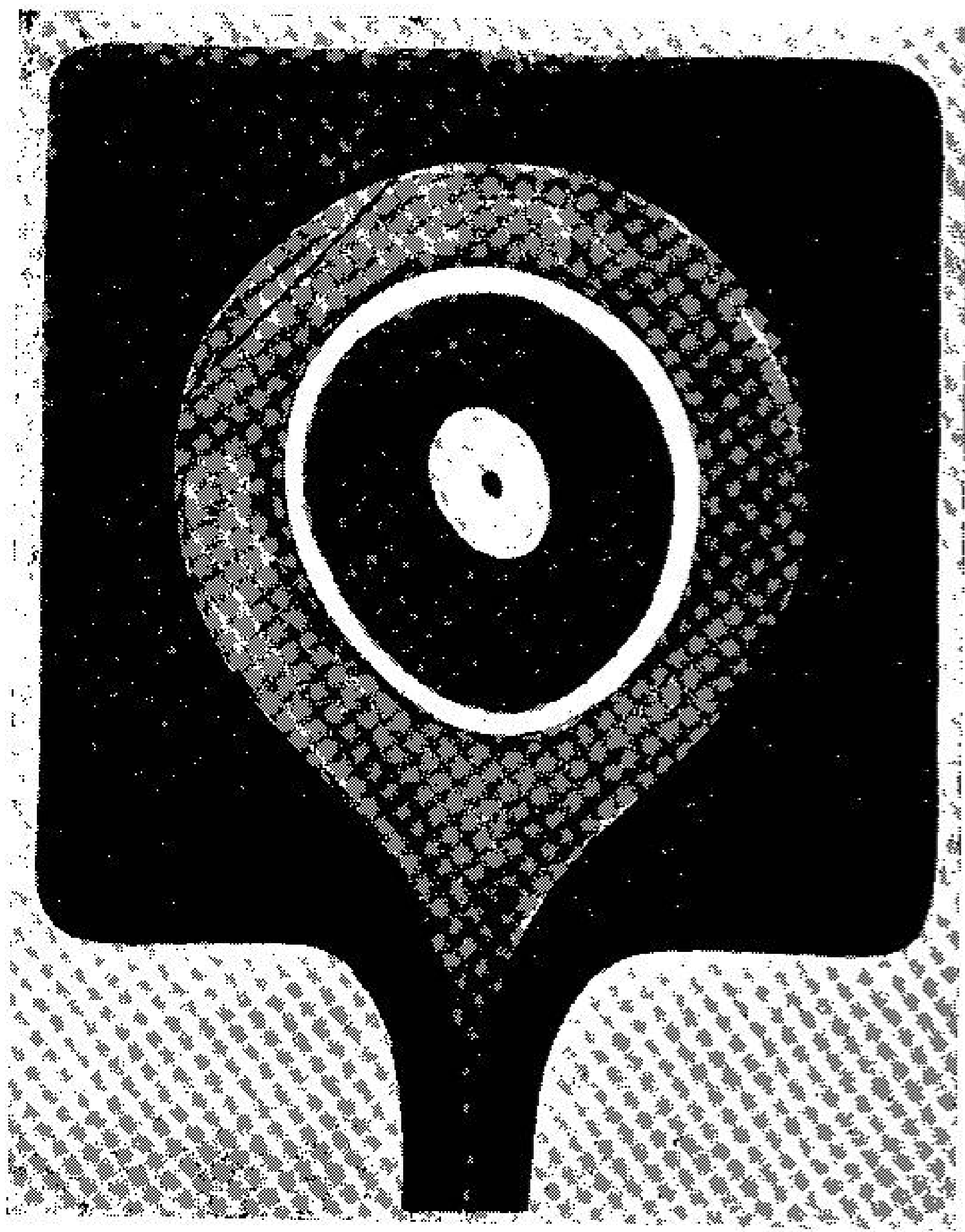
19 Sri Hariharesvara: Chitradurga District, Karnataka. Indebted for the photo to Sri M. N. Ganapati Bhatt, M. A., of Harihara College.

There are idols highly esteemed and devotionally worshipped from thousands of years which express both Śiva and Viṣṇu. As an instance, here is the image of Lord Harihareśvara of Harihara.[19] It is said that it is not an installed but self-born idol and the present temple is built in the year 1224 A.D. The inscriptions convey to us that this idol was called as *Svayaṁbhū Śaṅkaranārāyaṇa* long back. This idol is about six feet high. Its right side represents Hara and its left side represents Hari. Accordingly, the crown is designed with matted hair on its right side and with gems on its left. The upper right hand holds *triśūla* while the left hands hold the conch-shell and the disc. The image is decked with necklace. It dons the sacred thread and a small strip of cloth. The outer frame (prabhāvalī) is prepared to suit to this unicorporeal image: Nandin is there on the right side and Garuḍa is there on the left side of the *prabhāvalī*. This icon symbolizes the single Supreme Power manifesting in these two in one body simultaneously.

Such images[20] point out the effort to put an end to the quarrel between the followers of Hara and Hari. Such an effort is seen in splitting the compound word *pārvatīparameśvarau* found in the first stanza of Kālidāsa's Raghuvaṁśa. It is shown that this compound may be resolved as *pārvatīpa–pārvatīṁ pāti iti* which denotes Śiva and *rameśvara–ramāyāḥ īśvaraḥ* which denotes Viṣṇu. Thus, the elements of sustenance and dissolution represented by Hari and Hara are shown as two faces of a single coin which direct an entity towards a new form where the element of creation represented by Brahman is to function.

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20 There are many such idols where both Hara and Hari are combined into one body such as the idol of Śaṅkaranārāyaṇa situated in the town by the very name *Śaṅkaranārāyaṇa* of South Kanara Dist., Karnataka. As regards the image of Śankaranārāyaṇa in the Hariharamaṇṭapa on the bank of the Koṭitīrtha of Gokarṇa is alraedy mentioned in the very beginning of this work. Prof. S. K. Rāmachandra Rao mentions a Harihara -idol of Kambodia in his Kannaḍa work "*Mūrtiśilpa -Nele, Hinnele*" P.52.



ŚRĪ MAHĀBALEŚVARA & THE SĀLIGRĀMA-PĪṬHA
(WITH GOLD LINE)

Art: K. G. Shantappa, SAGAR, Shimoga Dist., Karnataka.

Gokarṇa is one of the three important holy places of India;[21] it is one of the ten *bhāskarakṣetras*[22] also. According to the epics the *prāṇaliṅga* of Īśvara, broght by Rāvaṇa from Kailāsa is installed by Lord Gaṇapati in Gokarṇa as instructed by Viṣṇu: and therefore, all the super-natural powers of Lord Īśvara, called Mahābaleśvara, concentrated there in that irremovable *liṅga* or granite cylinder. The most amazing aspect here is the pedestal stone round the *liṅga.* It is described in the *purāṇas* that Viṣṇu resides in the *sāligrāma* stone: and that stone is fixed as the seat (pāṇipīṭha) to the *liṅga* of Mahābaleśvara. Hence, Gokarṇa is a holy place for the followers of Viṣṇu as well. Thus, iconography brings the Śaiva-cult and the Vaiṣṇava-cult together as current from the epic days upto date.

The cult of Trinity is represented in the *liṅga* itself. The root of the *liṅga* which is covered by its pedastal represents Brahman, its middle part Viṣṇu and its top *Maheśvara.*[23] *Liṅga* means a symbol. It represents the three great gods of the post Upanishadic period in one cylindrical form in stone. The three parts of a *liṅga* are not visibly marked out but are interpreted paronomastically to represent the three gods in one semimorpheus stone suggesting the ultimate Truth as having no permanent and inseparable form at all but capable of assuming and relinquishing any form in the spatio-temporal world in which we live here.

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21 Gokarṇaṁ rāmasetuśca kāśīti tristhalī smṛtā I
Tristhalīṣu kṛtaṁ karma śeṣeṇāpi na gaṇyate II —Sthalapurāṇa.

22 Kāśīpuṣyaṁ giriḥ kāñcī nivṛttākhyāhyalampurī I
Śrīśailaḥ śrī virūpākṣaḥ setuḥ kedāra eva ca II
Gokarṇaṁ Ca daśaitāni bhāskarāṇyāhuruttamāḥ II —Ibid.

23 Mūlebrahmā tathā madhye viṣṇustribhuvaneśvaraḥ I
Rudropari mahādevaḥ praṇavākhyaḥ sadāśivaḥ. II —Liṅgapurāṇa.



ŚRĪ DATTĀTREYA, Kanle-Chatra, Sagar

The concept of Dattātreya-idol is certainly a remarkable contribution of iconography so far as pun is concerned. This god with three faces is seen in the cave–temple of Elephanta also. The epics mention that Candra, Datta and Durvāsas are the three sons of sage Atri born with the fractional spirit of Brahman, Viṣṇu and Maheśvara respectively[24] who are the personified divine powers of the three fundamental properties, viz., *satva*, *rajas* and *tamas*. We learn that Candra and Durvāsas assigned their spiritual power to Dattātreya[25] and therefore, he is the greatest *guru*. Brahman, Viṣṇu and Maheśvara symbolize, as seen so far, the three respective powers of creation, sustenance and dissolution. The artists grasped all these matters and carved the idols of Dattātreya with actual three faces which mean to us the three gods as well as the three properties and the three powers mentioned in the Purāṇas. Now, there are thousands of Dattātreya-temples all over India with the images of three faces.

Thus, all symbals represent the pluralistic principle. Symbolizing the divine phenomena is a common factor found in all religions uuder the sun. The Cross, to give another renowned example, stands for the faith in Christ, the faith in Christianity, self–sacrifice for the welfare of mankind and the state free from egotism: it may symobolize some more ideas also such as the sufferings of earthly life and a zeal to be released therefrom and so on.

Good and evil both are symbolized by poets and artists. The ten-headed demon Rāvaṇa represents the lower apparent form of the ultimate Truth. The ten heads constitute the ten forms of evil or *tamas*. It is ten in one; pluralization of the one is the sole principle of pun not only in literature but also in the language of stone in art as we have seen here. Pun, therefore, can be identified with *Māyā* or *Prakṛti* or *Śakti* referred to by Indian philosophers. All knowledge is interpretational and conveyed by symbols of word,

24 The Mahābhārata: Sabhā. 48; Anu. 138,257; in the Mārkāṇḍeyapurāṇa-16; Devībhā. 4.16 and in Matsya. 47.

25 Vide Gurucaritra.

stone or any other medium of expression. Every symbol signifies more than one object of Knowledge. Multiple signification is the law of pun or paronomasia. It embraces all the semantic powers of linguistic and non-linguistic media used by man to convey his thoughts and experiences. Hence the *Abhidhā*, *Lakṣaṇā* and *Vyañjanā* powers of a word or a sentence can be safely subsumed under pun in addition to its etymological meaning or meanings.

CHAPTER IX

CONCLUSION

Pun, that has got, indisputably, wider scope than any other figure of speech and poetic theory as well in classical Sanskrit compositions is seen with its all-pervasive nature in the secret teachings of the Vedic as well as the epic literature.[1] Life-experience is the indispensable source of art-experience; it may be of any kind, sacred or profane. The divine experience of the intensively contemplated life of the seers and sages, the experience metaphysical as well as scientific, manifested itself in the form of scripture or sacred literature: and, the experience in the day to day business of life of geniuses with due backgrounds of social, religious and the knowledge communicated from generation to generation formed itself into the basis of their aesthetic intuitions in the pre-classical compositions, classical literature and folk-lore.

Life, the bread and butter of literature is, basically, of punning character owing to its double tone and the double man in a single countenance. The Supreme Being also is both active and inactive: It wills that the world should exist and It aims at nothing (because It is perfect);as an *antarātman* of an individual It enjoys or It suffers the course of life but, at the same time, as the Supreme Soul It feels nothing.[2] The wide descriptive Upanishadic statement cited below makes the *double in life* very clear:

> *Na vā are patyuḥ kāmāya patiḥ priyo bhavati ātmanastu kāmāya patiḥ priyo bhavati. Na vā are jāyāyai kāmāya jāyā priyā bhavati ātmanastu kāmāya jāyā priyā bhavati. Na vā are putrāṇām kāmāya putrāḥ priyā bhavanti ātmanastu kāmāya*

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1 Cf. Aurabindo's "*The Philosophical Method of the Veda*" P. 44 in *THE SECRET OF THE VEDA*.

2 Cf. Dvā suparṇā sayujā sakhāyā samānaṁ vṛkṣaṁ pariṣasvajāte |
Tayoranyo pippalaṁ svādvattyanaśnannanyo'bhicākaśīti ||
—Śvetāśvataropanishad, 4.6

putrāḥ priyā bhavanti....Na vā are kṣatrasya kāmāya kṣatraṁ priyaṁ bhavati ātmanastu kāmāya kṣatraṁ priyaṁ bhavati....Na vā are devānāṁ kāmāya devāḥ priyā bhavanti ātmanastu kāmāya devāḥ priyā bhavanti. Na vā are vedānāṁ kāmāya vedāḥ priyā bhavanti ātmanastu kāmāya vedāḥ priyā bhavanti....Na vā are sarvasya kāmāya sarvaṁ priyaṁ bhavati ātmanastu kāmāya sarvaṁ priyaṁ bhavati.[3]

The word *ātmanaḥ* denotes both the Supreme Self and the individual self or ego-consciousness. In the broad sense this statement means to us that a man loves his wife, children, country, gods and all because the Supreme Soul pervades in each and every entity in the universe: but, in its narrow sense, as found commonly, this statement means that every thing is loved with a selfish motive. A man loves his wife for his physical need, domestic convenience, continuation of his own race and sometimes for his social status: a woman loves her husband for her own comforts and merriments. At the death of either of the two it is lamented not for the sake of the dead but because the comfort and pleasure from that person cease to serve once for all. All but a few exceptions are found either exploiting the society in the name of God and the religious conduct or making use of the country and the fellow men in the name of service: every thing they like is made use of in attaining their own selfish ends. Ultimately, the theory of self-existence predominates over all other factors.

And that is what found in the concept of Śeṣa, of thousand hoods with two tongues in each. He is the presiding deity of pun, who bears the entire earth. The word *śeṣa* is derived from *śiṣ* which means to hurt others and to remain unexhausted. Greediness is unquenched and it is ever fresh. Hence, one injures others for gaining selfish ends either openly or secretely. Tradition and the fear together insist one to be a dignified personality. There are many refined persons who are Jekylls outwardly but actually Hydes

3 Brahadāraṇyakopanishad, 4.5.6.

behind the curtain. Dr. Jekyll, the man of large handsome face and tall figure with solumn personality honoured by one and all is, in himself, Mr. Hyde who has a loathsome face and who is wicked and ugly-looking in addition to being an irresistible force, a great murderer and of a dwarf personality hated by all who come across him: and it is proved that man is not truely one but truely two.[4] The Mahābhārata hints at this point in the following verse:

Yadi nāmāsya kāyasya yadantastadbahirbhavet I
Daṇḍamādāya loko'yaṁ śunaḥ kākāṁśca vārayet II

–If the inside of the body is turned outside man would have to hold a stick in his hand to ward off himself from dogs and crows. The outer figure may be very charming but the flesh, blood, bones etc. covered by skin, if visible to the bare eyes would be loathsome to look at and dangerous too: it would be almost impossible to protect the body. The real feelings and attitudes of the majority of individuals if let loose, there shall be nothing but chaos.

The Upanishads solve the problem of *double man* present in each and every person. They teach that the *ahaṁ* in us is the soul and which is common to that of every being in the world. Whatever that is visible, including the body, belongs to the soul but temporarily. The boundaries of the individual *ahaṁ* are to be taken off; then, the permeation of selfishness broadens automatically: for, one is to proceed further from *Avidyā*, the ignorance of the Self (but the wordly knowledge of all aspects) to *Vidyā*, the knowledge of the Supreme Bliss. Śrī Śaṅkarācārya, in one of his philosophical hymns says, *Yadālocane rūpamanyat samastaṁ*[5] which conveys that appearance is not reality. As long as there are pretenders there is double-entendre in human conduct. The ego is the cause of both the deliberate and indeliberate pretensions. Hence **the life on this earth is expressed by pun** *SARVAṂ KHALVIDAṀ ŚLEṢAḤ* **-every thing is pun.**

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4 Vide *DR. JEKYLL AND MR. HYDE* written by R. L. Stevenson.

5 *Yadānandaleśaiḥ samānandi viśvaṁ*
Yadābhāti satve tadābhāti sarvaṁ I
Yadālocane rūpamanyatsamastaṁ
Paraṁ brahma nityaṁ tadevāhamasmi II —Vijñānanauka, 7.

The foregoing chapters have not only illustrated the paronomastic examples of '*two birds at a shot*' but also'*many birds at a shot*' from various angles of vision. The verbal, the iconographic and other forms of pun go to show the all-pervasiveness of denotation as well as connotation in life, literature, art and philosophy. It is, therefore, worthwhile for us to take note of the fact that the six systems of Indian Philosophy do not recognize the theory of Dhvani. The Agnipurāṇa classifies it as a form of *Ākṣepālaṅkāra*.There is no authentic information about the Dhvani theory before Ānandavardhana. *Ākṣepa* or objection to indicated meaning leads to suggestion of another meaning. This is the reason for not recognizing it as a special theory. Contextual objection strikes at any meaning that does not fit in to a context. Pun is no exception to it. Pun may be denotative or connotative. It embraces all the ways of getting meanings from an articlulate word constituting a sentence as we have seen above. If the power of expression is replaced by pun nothing is lost. Its omnipresence includes every form of arriving at the meaning of a word , a sentence, a paragraph, a canto or a chapter and a whole composition. The vivisection of pun into *śābda*, *ārtha*, *vācaka*, *lākṣaṇika*, *vyañjaka*, *alaṇkārika*, *gauṇa*, *pradhāna*, *miśra*, *śuddha*, *gupta* and *prakaṭa* etc. can be done in the same manner as Viśvanātha divided the types of heroines or Appayya Dīkṣita divided the figures of speech. Multiplication by the vivisection of a concept can go on till Infinity, till every *sahṛdaya* is baffled, disgusted or bored. Shrewdness lies in finding a viable limit to such division and classification from the point of view of pragmatism. No word is a word if it does not form the part of a sentence in any language. Deriving its meaning in a sentence depends upon the conditions cited by Mammaṭa.[6] They are conjunction, disjunction, association, antagonism, motive, context, characteristic, proximity of another word, efficacy, propriety, place, time, gendre, accent and the like. It is therefore, high time for

6 *Saṁyogo viprayogaśca sāhacaryaṁ virodhitā* I
Arthaḥ prakaraṇaṁ liṅgaṁ śabdasyānyasya sannidhiḥ II
Sāmarthyamoucitī deśaḥ kālo vyaktiḥ svarādayaḥ I
Śabdārthasyānavacchede viśeṣasmṛti hetavaḥ II

—Vākyapadīya, II. 317-18 cited in Kāvyaprakāśa, II &. Cf. *Ya eko varṇo bahudhā śakti yogādvarṇānanekānnihitārtho dadhāti.*

—Śvetāśvataroponishad, 4.1.

critics to bestow serious thought over the theory of pun which is all-inclusive and fundamental in semantics. **The famous Upanishadic pronunciation** *eko'haṁ bahusyāṁ prajāyeya*[7]*–I am one; I shall be born in many* **is the great principle that underlies the theory of pun.**

Aucitya or propriety is the first and the last criterion of semantic acceptability in every case. It is contextual in every text. Every context is *iṣṭārthavyavacchinnā padāvalī*[8] or a sentence or sentences that are used to bring out a meaning desired by an author. Every explanation is with reference to a context. The application of the test of propriety to the paronomastic interpretations desides which of the meanings are acceptable and which are not in a given context. The coherence of meanings with the intention of an author constitutes *propriety* and this is enough to decide upon the acceptability or otherwise of different meanings (lexical, etymological, conventional, indicative or suggestive in denotation or connotation) that a word in a sentence is capable of yielding. The compresence of aesthetic pleasure with great ideas in a work due to the operation of pun in the widest sense of the word is no exception to the rule. It is therefore clear that the empire of pun in semantics holds together all the different theories of meanings propounded by scholars so far. It brings about a synthesis of divergent schools of theorizing in semantics. Therefore, it is deemed to place this illustrated analysis of the theory of pun in its wide theatre of operation before semantic philosophers or scientists for the first time with the words of the Bhagavadgītā, *Vimṛṣyaitadaśeṣeṇa yathecchasi tathā kuru* or consider critically the claim of pun to be the hold-all theory and then accept or reject it in the face of the illustrations given in this work with all authenticity.

Hiraṇmayena pātreṇa satyasyāpihitaṁ mukhaṁ ।
Tattvaṁ pūṣannapāvṛṇu satyadharmāya dṛṣṭaye ॥[9]

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7 Similar statements are found in the Brāhmaṇa texts also; e.g., see Aita. Brā., 25.7. Cf. Taitta. Brā., 2.2.7.1.

8 Vide Kāvyādarśa, I.10.

9 Iśāvāsyopanishad, 15.

OṀ TAT SAT OṀ

APPENDIX



॥ संस्कृताधिवासे श्लेषसिद्धान्तः ॥

I

॥ वन्दनम् ॥

देवानामपि दिव्यत्वं यमेवाश्रयते विभुम् ।
त्रिविक्रमोऽयमित्युक्तं वन्दे तं कालपूरुषम् ॥ १ ॥

श्रीमत्पूज्यगणाधीशसरस्वत्योर्निरन्तरम् ।
वन्दे विद्याविकासान्तर्मूलाधारस्थितं द्वयम ॥ २ ॥

या शक्तिरुन्नता लोके प्रतिभाद्वयरूपिणी ।
व्युत्पत्तिरथ वृत्तिश्च नमस्तस्यै नमो नमः ॥ ३ ॥

सुतत्रिपथगाकृष्णगुरुपादाम्बुजद्वयम् ।
सुलेखावाप्यनानार्थतत्त्वदं वर्धतेतमाम् ॥ ४ ॥

II

॥ अथ श्लेषसिद्धान्तमण्डनम् ॥

ॐकारस्सर्वशब्दानां प्रथमश्च सनातनः ।
नानार्थबोधको ब्रह्मवाचकश्चेति कीर्तितः ॥ ५ ॥

नादतत्त्वप्रदीपोऽयमोङ्कारस्सम्मतेस्तथा ।
मारुतेर्वेदविद्यानां गणेशस्य च सूचकः ॥ ६ ॥

श्लिष्टाक्षरैर्निरूप्यन्त ॐकारेण त्रिमूर्तयः ।
त्रिगुणास्त्रिदशाश्चैव त्रिलोकाश्च त्रिशक्तयः ॥ ७ ॥

साहित्ये चाक्षरौचित्ययुतो यत्र विराजते ।
अनेकार्थविशेषस्स श्लेष इत्यभिधीयते ॥ ८ ॥

श्लेषोऽयं सह सञ्जात ॐकारेणैव तत्त्वतः ।
वाङ्मये व्यवहारेऽसौ चात्मत्वेन विराजते ॥ ९ ॥

लोकोऽयं श्लेषसंसृष्टो यथा हरियुतो हरः ।
जगती श्लेषसंयुक्ता शक्तिश्शिवयुता यथा ॥ १० ॥

श्लेषतत्त्वात्मिका ह्येव जगतीयं प्रवर्तते ।
शेषेणातो द्विजिह्वेन प्रोक्तैषा धार्यते त्विति ॥ ११ ॥

अलङ्कारो गुणश्चेति श्लेषाऽस्य पूर्वसूरिभिः ।
उक्तो ये नूत्नभेदास्ते निरूप्यन्तेऽस्य रोचकाः ॥ १२ ॥

श्लेषो वृत्तिविशेषेण लक्ष्यतेऽर्थत्रये च सः ।
प्रबन्धश्लेष एवासौ ग्राह्याग्राह्यार्थयोजने ॥ १३ ॥

अवस्थाश्लेष इत्येको मनोधर्मार्थबोधने ।
प्रतीकश्लेष इत्यन्यो लिङ्गैश्च बहुसूचने ॥ १४ ॥

इति श्लेषप्रकारा ये चत्वारः प्रतिभाश्रिताः ।
निरूप्यन्तेऽत्र पूर्वोक्तद्वाभ्यां सार्धं विनूतनाः ॥ १५ ॥

प्रभेदा नूत्नतो दृष्टा भान्त्येवात्मतयास्य ते ।
वाङ्मये व्यवहारेऽपि यथायोगङ्कलासु च ॥ १६ ॥

यथैकमपि तद्ब्रह्म नूनं सर्वेषु संस्थितम् ।
तथा विभुश्च श्लेषोऽसौ नित्यानित्येषु शोभते ॥ १७ ॥

III

॥ अथालङ्कारश्लेषः ॥

वक्त्रौचित्ययुतं वाक्यमनेकं गुणिनं गुणम् ।
यौगपद्येन चेत्तर्हि श्लेषालङ्कार उच्यते ॥ १८ ॥

यथा भाति महाकालो मल्लिकाधवलस्मितः ।
यथा वा भारवेस्तेजो यावन्माघस्य नोदयः ॥ १९ ॥

भामहादिभिराचार्यैश्श्लेषालङ्कारलक्षणम् ।
सोदाहरणसम्पत्ति पर्याप्तं कथितं ननु ॥ २० ॥

पदानाङ्गतयस्तिस्रो भिन्नाभिन्नोभया इति ।
यथा समृद्धराजोऽद्य नक्षत्रपथवर्त्ययम् ॥ २१ ॥

शब्दार्थोभयमाश्रित्य साहित्येऽसौ विराजते ।
पुरा ज्ञातो बुधैरेवं काव्यतत्त्वविशारदैः ॥ २२ ॥

शब्दमात्रं समाश्रित्य श्लेषो यत्रावगम्यते ।
शब्दश्लेष इति ज्ञेयो मुक्ताश्रीः पार्वती यथा ॥ २३ ॥

सुप्तिङतद्धितसम्प्राप्तपदोच्चारणसाम्यतः ।
प्रकृत्यक्षरसामर्थ्याच्छब्दश्लेषस्सहस्रधा ॥ २४ ॥

अर्थश्लेषस्तु शब्दानां सहते परिवर्तनम् ।
त्रिजगद्रत्नमित्यत्र महामौल्यमणिर्यथा ॥ २५ ॥

प्रकृतानेकबोधकोऽप्रकृतानेकबोधकः ।
तदुभयात्मकश्चेति त्रिधा श्लेषः प्रकीर्त्यते ॥ २६ ॥

सर्वदो माधवः पायात्स योऽगं गामदीधरत् ।
इत्यत्रोदाहृते वाक्ये वर्ण्यौ हरिहरावुभौ ॥ २७ ॥

अब्जेन त्वन्मुखं तुल्यं हरिणाहितसक्तिना ।
इत्यत्र कमलं चन्द्रश्चोभावप्रकृतौ ननु ॥ २८ ॥

हिरण्यकशिपुक्षेत्रदानदर्शितविस्मयः ।
नृसिंहसदृशोऽसीति वर्ण्यतेऽप्रकृतो हरिः ॥ २९ ॥

॥ श्लेषालङ्कारव्याप्तिश्च ॥

समासोक्तिविरोधाद्याः कात्स्न्येश्लेषोपजीविनः ।
सन्ति केचिदलङ्कारा आत्मैव श्लेष एष्वसौ ॥ ३० ॥

असंख्याका ह्यलङ्कारा उपमारूपकादयः ।
श्लेषेण सम्प्रयुक्तेन शोभन्ते ते विशेषतः ॥ ३१ ॥

विनाश्लेषं न वर्तन्ते चाटुकूटप्रहेलिकाः ।
आह्लादकविशेषाश्च द्विसन्धानादिकान्यपि ॥ ३२ ॥

श्लेषस्सर्वासु पुष्णाति प्रायो वक्रोक्तिषु श्रियम् ।
इत्येवं दण्डिना प्रोक्तं काव्यतत्त्वविदा पुरा ॥ ३३ ॥

IV

॥ अथ वृत्त्यनेकत्वसूचकश्लेषः ॥

अभिधादित्रिवृत्तीनां द्वे तिस्रो वाङ्मयेऽथ वा ।
प्रायोऽनेकार्थतश्श्लेषो वृत्त्यनेकत्वसूचकः ॥ ३४ ॥

प्रतिभास्पृष्टसम्पन्ननिरवद्यर्थबोधकः ।
पदबन्धप्रशक्त्यात्मा श्लेषो वृत्तिविशेषकः ॥ ३५ ॥

गङ्गायां घोष इत्यत्र लक्ष्यन्तेऽन्तिकतादयः ।
शैत्यशौचादिगम्यार्थास्समं सान्दर्भिकाः खलु ॥ ३६ ॥

व्यञ्जनावृत्तिलभ्यार्थो व्यङ्ग्यार्थो ध्वनिरित्यसौ ।
प्रोक्तस्तु ध्वनिकारेण काव्यात्मेति पुरा किल ॥ ३७ ॥

गङ्गायां घोष इत्यस्मिन् वाक्ये वृत्तित्रयात्मके ।
ध्वन्यर्थोऽन्यतमो ह्यत्र दृष्टोऽनेकात्मकोऽप्यसौ ॥ ३८ ॥

अर्थान्तरे सङ्क्रमिते रामोऽस्मीति ध्वनौ तथा ।
सुव्यक्ताःश्लिष्टनानार्थास्तज्जीवनगुणादयः ॥ ३९ ।

वाच्यात्सापेक्षकाल्लक्ष्या तार्किकी हैमधूमिका ।
निःश्वासान्धे तथादर्शे व्यंग्यार्थास्सान्द्रतादयः ॥ ४० ॥

ध्वनौ सुवर्णपुष्पेऽपि वात्यन्तञ्च तिरस्कृते ।
आदेयास्तार्किकार्था हि वृत्त्यन्तरविसूचिताः ॥ ४१ ॥

वाच्येऽविवक्षिते चैवं ध्वनौ वृत्तित्रयात्मके ।
जीविनां परमात्मेव श्लेषतत्त्वं विराजितम् ॥ ४२ ॥

विवक्षिताभिधेयस्य ध्वनिमुख्यस्य भेदयोः ।
द्वयोश्च श्लेषतः प्राप्ते द्वे वृत्ती व्यञ्जनाभिधे ॥ ४३ ॥

प्राप्तं वृत्तिद्वयं सम्यगभिधाव्यञ्जनात्मकम् ।
उपमाश्लेषादिभिर्युक्तमसंलक्ष्यक्रमे ध्वनौ ॥ ४४ ॥

रक्तस्त्वं पल्लवैश्चाहं गुणैरित्यादिके यथा ।
तन्नानार्थकवृत्योश्च श्लेषतत्त्वं विजृम्भितम् ॥ ४५ ॥

शब्दशक्तिसमुत्थोऽसौ यस्संलक्ष्यक्रमध्वनिः ।
अनिवार्यतया लभ्यः सर्वदा श्लेषमूलतः ॥ ४६ ॥

श्लेषतः खलु व्यङ्ग्यार्थौ विरोधश्चोपमा तथा ।
"यत्र मातङ्गगामिन्यश्शीलवत्यश्च..." आदिषु ॥ ४७ ॥

अर्थशक्त्युद्भवश्चासौ यस्संलक्ष्यक्रमध्वनिः ।
श्लेषतत्त्वविशेषस्स नानाव्यंग्यार्थसंयुतः ॥ ४८ ॥

यथैवं वादिनीत्यादिपदबन्धे च सूचिताः ।
प्रेमसाफल्यलज्जाद्या उमाया विनयादयः ॥ ४९ ॥

एवं ये वस्त्वलङ्काररसभावाश्च ते ननु ।
सम्प्राप्ता व्यङ्ग्यतः सर्वे श्लेषतत्त्वविबोधिनः ॥ ५० ॥

वृत्त्यनेकत्वसम्बोधी श्लेषः काव्ये विजृम्भते ।
वाङ्मयेष्विति विश्वेषु विविधेषु च सर्वथा ॥ ५१ ॥

V

॥ अथ प्रबन्धश्लेषः ॥

प्रबन्धे वृत्तिभिःकात्स्र्न्याद्ग्राह्यार्थश्च समाहितः ।
त्याज्यार्थश्च तयोर्योगात् प्रबन्धश्लेष एव सः ॥ ५२ ॥

प्रसङ्गैर्बहुभिः प्राप्तेऽनेकवस्तुरसान्वितैः ।
काव्यान्त्यपरिणामेऽसौ ग्राह्यश्शान्तो हि भारते ॥ ५३ ॥

पुरासौ ध्वनिकारेण प्रबन्धध्वनिसंज्ञितः ।
एष प्रबन्धवक्रत्वमित्युक्तः कुन्तकेन च ॥ ५४ ॥

नैकवृत्तिं समाश्रित्य रसः कुत्रापि रस्यते ।
न ह्येकार्थकपात्रञ्च वाल्मीकिव्यासकाव्ययोः ॥ ५५ ॥

वेदादारभ्य स प्राप्तोऽनेकवाच्यार्थबोधतः ।
ऋष्यादीनाञ्च मन्त्राणामेकैकेनापि सम्मतः ॥ ५६ ॥

अविदित्वात्र यस्सर्वानृष्यादीन्मनुजस्ततः ।
व्यवहरत्यसौ पापी स्याणुश्च कथितः पुरा ॥ ५७ ॥

समाम्नातानि नैरुक्तैर्नाममूलानि नैकशः ।
मुनिभिश्शौनकेनापि श्लेषतत्त्वान्वितानि च ॥ ५८ ॥

सम्यग्घि मनुना प्रोक्तं दर्शनादाप्तनामभिः ।
ऋषिभिश्चैकताप्तेति ब्रह्मण्यनन्तरूपके ॥ ५९ ॥

यथाङ्गिरा ऋषिः प्रोक्तो वेदेऽग्निरिति सूक्तिषु ।
ब्रह्मजोऽङ्गिरसो ज्ञातास्ते पुनश्चाग्निसूनवः ॥ ६० ॥

अङ्गिरसोऽग्नयश्चेति ह्युक्तास्ते वसुरोचिषः ।
वराहा इति ते मेघाः प्राणास्तेऽङ्गिरसा यतः ॥ ६१ ॥

हिरण्यस्तूप इत्यादिविविधैर्नामभिर्युतैः ।
अङ्गिरोभिश्च संज्ञातं ब्रह्म वेदान्तबोधितम् ॥ ६२ ॥

तथा वागाम्भृणीवामदेवादिमन्त्रदर्शिभिः ।
लौकिकेष्वस्ति मन्त्रेषु बहुरूपधरो विभुः ॥ ६३ ॥

क्वणन्तो हि यतो मन्त्रांस्ते कण्वा ऋत्विजोऽग्नयः ।
इत्येवं बहुधा प्रोक्तास्ते चैकब्रह्मणि स्थिताः ॥ ६४ ॥

वसिष्ठ ऋषिमुख्येषु प्रथमोऽमातृजस्तथा ।
मैत्रावरुणिश्च स ज्ञेयः सदसदिति शाश्वतम् ॥ ६५ ॥

सर्वंजीविवसन्वसुः मस्तिष्कश्चाप्यसौ स्मृतः ।
सुषुम्ना साधकार्थेऽसौ वसुश्रेष्ठश्च पूरुषः ॥ ६६ ॥

वसिष्ठ इति संवासान्मन्यतेऽतिशयेन हि ।
पुरूरवास्स राजर्षिस्सोमपौत्रो बुधात्मजः ॥ ६७ ॥

पुरुरोरूयमाणत्वाद्दुष्कालाहितसूदने ।
इन्द्रोपकारशीलत्वात् स्तनितं स पुरूरवाः ॥ ६८ ॥

चारूरुरप्सराश्चैव सौदामन्येव सोर्वशी ।
पुरूरवःप्रियास्माभिस्तनितात्प्राग्विलोक्यते ॥ ६९ ॥

ऐलोर्वशीकथातत्त्वलभ्यन्तन्नादवेदनम् ।
तद्गतानन्दलीनत्वं साधनादिमसूचनम् ॥ ७० ॥

सा मरुद्यूथमातेला तस्याः पुत्रः पुरूरवाः ।
असौ प्राणश्च मध्या वाक् सोर्वशी सम्मता ननु ॥ ७१ ॥

विश्वामित्रोऽथ सूर्योऽसौ स आत्मा सर्वजीविषु ।
गायत्र्याभ्युपसार्य्यत्वात्प्राणास्सर्वशरीरिषु ॥ ७२ ॥

प्राणसामर्थ्यमूला सा छन्दो गायन्मुखागता ।
ब्रह्मशक्तिश्च गायत्री त्रिगामिन्यथ तारिणी ॥ ७३ ॥

तत्सवितुर्महामन्त्रे त्र्यर्थैरिष्टार्थता गता ।
सवितुस्तद्यथा सूर्यो जीवात्मा ब्रह्म तत् सत् ॥ ७४ ॥

भर्गात् करोऽशनस्वर्गौ परानन्दविलीनता ।
प्रज्ञाश्च यज्ञज्ञानानि पराविद्या च ता धियः ॥ ७५ ॥

इत्यत्र क्रमशो ज्ञेयं लौकिकैस्स्वर्गगामिभिः ।
मुमुक्षुभिश्च तद्ब्रह्म वैश्वामित्रं च वाङ्मयम् ॥ ७६ ॥

एवं ऋषिश्च छन्दश्च मन्त्रो येऽपि पृथक् पृथक् ।
सर्वेऽनेकार्थका ज्ञाता एकस्यानेकवृत्तयः ॥ ७७ ॥

सप्तर्षयस्तु द्रष्टारस्सूर्यस्य सप्तरश्मयः ।
ताराश्च पुषसप्ताश्वा वेदादिप्रतिरूपकाः ॥ ७८ ॥

स्वरा गन्धर्ववेदस्य ते विद्यासाधनानि च ।
संसहस्रारचक्राणि सप्तापस्सप्तधातवः ॥ ७९ ॥

स्तुतेषु सर्वदेवेषु ह्येकैकः खल्वसौ विभुः ।
जठराग्निस्स अग्निर्वै नामाणर्वा यथा ननु ॥ ८० ॥

जीवात्मा जातवेदाश्च मूलाधारस्तथाग्रणीः ।
ऋत्विगृषिश्च धीर्देवहव्यवाहश्च पूरुषः ॥ ८१ ॥

शत्रुविद्रावकोऽथेन्द्र इन्दौ हि रमते सदा ।
मनस्वीस्थितितत्त्वाधिदेवः प्राथमिकश्च सः ॥ ८२ ॥

वृत्रादिरिपुघातीन्द्रो वृष्टितत्त्वं च शास्त्रतः ।
चोदकोत्पादनाग्रन्थि हृदयं रक्तचालकम् ॥ ८३ ॥

सर्वंत्रिरूपं आज्ञा च प्राणायामैककांक्षितम् ।
देवेन्द्रो योगिना ज्ञातो ह्येकं तद्बहुरूपकम् ॥ ८४ ॥

त्र्यम्बकादिषु मन्त्रेषु त्रिमूर्तिप्रतिपादना ।
या सेतिहासयोश्चैव पुराणेषु विजृम्भते ॥ ८५ ॥

"चत्वारिश्रृङ्ग" इत्यादिबहुमन्त्रेषु दृश्यते ।
प्रबन्धश्लेषसाम्राज्यं विषयानेकबोधकम् ॥ ८६ ॥

यथा चत्वारिश्रृङ्गेऽत्र सर्वाङ्गसहितं ननु ।
सत्रं व्याकरणं काव्यं सम्प्राप्तमुचितं तथा ॥ ८७ ॥

दिव्ये च रसवत्काव्ये ते रामायणभारते ।
इतिहासौ तथा देववृत्ते सम्भवतः क्रमात् ॥ ८८ ॥

पूर्वप्राज्ञैर्यथा ज्ञाते आत्मसाधनबोधके ।
आत्मसाधनमार्गस्य बोधान्नित्ये च ते नुते ॥ ८९ ॥

वाल्मीकिशब्दमारभ्य सर्वेशब्दास्स्वतोऽन्ततः ।
अध्यात्मञ्चैव विज्ञानं रूपयन्त्यार्षकाव्ययोः ॥ ९० ॥

देहभावस्थितो देही वाल्मीकिरिति बुध्यते ।
जीवात्मजनिगत्यादितत्त्वं रामायणं मतम् ॥ ९१ ॥

विज्ञानं भ्रूणभावश्च वाल्मीकिः कोसलाधिपः ।
ज्ञानमिच्छा क्रिया चेति शक्तयो दशरथस्त्रियः ॥ ९२ ॥

शास्त्रतो गर्भकोशस्सायोध्या योगार्थतः खलु ।
सहस्रारञ्च सा राजधानी सूर्यकुलोद्भुवाम् ॥ ९३ ॥

तस्य प्रकृतिमार्गेण सृष्टितत्त्वप्रवेशनम् ।
ऋष्यश्रृङ्गस्तु यागस्स सृष्टिक्रमविशिष्टता ॥ ९४ ॥

त्रिगुणायां प्रकृत्यां यत् कश्यपत्वप्रचोदितम् ।
परतत्त्वादभिव्यक्तं चेतनं पायसं हि तत् ॥ ९५ ॥

सूर्यतत्त्वाच्च गङ्गेडा चन्द्रतत्त्वाच्च पिङ्गला ।
शक्तित्वाद्यमुना सैव तमसा सरयू तथा ॥ ९६ ॥

ज्येष्ठो रामस्ततो ज्ञेयो ज्ञानबिम्बितचेतनः ।
भरतस्स इतीच्छायां क्रियाशक्त्यान्तु चेतरौ ॥ ९७ ॥

बुद्धिर्मनोऽहम्भावश्च चित्तञ्चेति चतुष्टयम् ।
रामलक्ष्मणकैकेयीपुत्रशत्रुघ्नवृन्दकम् ॥ ९८ ॥

वसिष्ठः खलु कूटस्थो विश्वामित्रस्तथा रविः ।
तेजस्तत्त्वात्मकाद्यागात्सृष्ट्यङ्गपरिपूरणम् ॥ ९९ ॥

बला रजस्तमश्शक्तिस्सत्त्वशक्तिस्तथेतरा ।
विद्यारहस्यमूलानि सर्वाण्यस्त्राणि तानि च ॥ १०० ॥

ताटकादिविनाशोऽस्ति तमस्तत्त्वस्य नाशनम् ।
विश्वाङ्गजडतामोक्षोऽहल्याशापविमोचनम् ॥ १०१ ॥

सृष्टिक्रमे हि सुव्यक्ता मूलप्रकृतिस्तु जानकी ।
शिवधनुस्सुषुम्ना तल्लयतत्त्वं च भार्गवः ॥ १०२ ॥

भरतस्य च यद्राज्यन्त्विच्छाशक्तिविजृम्भणम् ।
शूर्पणखोदरम्मारीचादयश्च भ्रमादयः ॥ १०३ ॥

गुहावासश्चित्रकूटोऽप्यगस्त्याश्रमदेशकौ ।
तथा पञ्चवटी ज्ञेयास्सानन्दङ्कोशपञ्चकम् ॥ १०४ ॥

मूलाधारो हि लङ्का सा शक्तिं कुण्डलिनीं तथा ।
पौलस्त्यरजसा क्रुष्टां चेतनो लभते पुनः ॥ १०५ ॥

गुरू जटायुसम्पाती कपिभल्लाश्च वायवः ।
शबरी सा यकृत्तकौ वाल्यपानः प्रकोपितः ॥ १०६ ॥

प्राणस्सुग्रीव आख्यातो नलो व्यानश्च मारुतिः ।
प्राणायामस्समानोदानौ नीलब्रह्मजृम्भजौ ॥ १०७ ॥

रजोऽविद्यानिधानम्मलिनसत्त्वं तमस्तथा ।
रावणश्च विभीषणः कुम्भकर्णश्च ते क्रमात् ॥ १०८ ॥

अतिकायस्त्वविद्यासञ्जातप्रारब्धयोजकः ।
प्रारब्धं पुष्पकं प्रोक्तमिन्द्रजिद्भोगचोदकः ॥ १०९ ॥

अध्यात्मभ्रूणभावादितनुधर्मनिबोधकम् ।
काव्यं रामायणञ्चैवमात्मतत्त्वप्रवाचकम् ॥ ११० ॥

भारतस्य हि वाच्ये द्वे धीरत्यज्ञानतारणे ।
व्यासेनेश्वरसङ्कल्पो बुद्बुदञ्च रवेर्ग्रहाः ॥ १११ ॥

आत्मा पराशरोऽध्यात्मं पुरुषाणुश्च शास्त्रतः ।
अण्डाणुर्मत्स्यगन्धा सा प्रकृतिः परमा तथा ॥ ११२ ॥

सा वै योजनगन्धा कलिलं प्रारब्धयोजिका ।
सत्यवती तु गर्भस्त्वं तत्सङ्कल्पयुता खलु ॥ ११३ ॥

शन्तनुस्सगुणब्रह्मा गङ्गा विद्या तयोस्सुतः ।
देवव्रतोऽस्य भीष्मत्वे विज्ञानं विगतार्थतः ॥ ११४ ॥

स्वराणाञ्चेन्द्रियाणाञ्च नाडीतत्त्वेऽच्छसात्विके ।
गन्धर्वदेवयूथे तौ तच्छन्तनुसुतौ क्रमात् ॥ ११५ ॥

तिस्रो ज्ञानं क्रियेच्छेति शक्तयोऽम्बाम्बिकेतराः ।
सृष्टितावस्य सूर्यस्य काशीराजस्य तास्सुताः ॥ ११६ ॥

धिक्क्रियन्तेऽम्बया देवा मोक्षानर्हास्तथा यतः ।
सगुणब्रह्मगन्धर्वदेवकार्यम्परोक्षतः ॥ ११७ ॥

प्रकृत्यनुगसङ्कल्पविभुसंयोगतः क्रमात् ।
क्रियेच्छाशक्तिजा विदुरधृतराष्ट्रपाण्डवाः ॥ ११८ ॥

धृतराष्ट्रो रजस्तस्य विदुरः खलु सद्गुणाः ।
गान्धारी च रजस्सारा रजश्चैतन्यजन्मभूः ॥ ११९ ॥

दुर्योधनोऽस्य चैतन्यम्मातुलोऽस्यानुजाश्च ते ।
वृत्तयो रजस्तमसोर्मूलधृदृधस्तिनापुरम् ॥ १२० ॥

दुर्वासाः कालतत्त्वञ्च पाण्डुर्मलिनसत्त्वकम् ।
कुन्तीमाद्‌यौ क्रियाभोगावाकाशाद्याश्च ते सुताः ॥ १२१ ॥

उदानो धर्मराजोऽपि प्राणकोशोऽहि सूर्यजः ।
व्यानप्राणसमानापानास्ते भीमादयः क्रमात् ॥ १२२ ॥

प्राणादीनां समष्टिर्या भूतानाञ्च तथा ननु ।
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